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JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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OPINION

Where Do We Go From Here? Meditation on a Prospective Symposium

THIS PAST FALL, THE ARCHIVES GOVERNING BOARD met at the Metropolitan Museum in New York, an event that is becoming a pleasant Columbus Day weekend tradition. Among many other agenda items, we took initial note of the approaching millennium with preliminary plans for a symposium: a one- or two-day meeting with papers and discussion that will, we anticipate, in due course appear in the pages of this journal.

Its subject, as of this writing, is to be something like "American Organ Research in the 21st Century" to which might well be added the subtitle, "Where do we go from here?" The symposium, if all goes as planned, will suggest new approaches and perspectives, in addition to the ones we already employ: new modes of thinking about the history of the organ in America.

The past few decades have seen a gratifying number of valuable books and articles based on "positivistic" research, as the current academic argot calls it. Such pieces, documenting the histories of specific instruments, areas and builders, are the result of empirical work: the mosaic-like gathering, sifting and organizing of bits and pieces of factual data into a coherent picture. And sure, much more of that sort of work remains to be done. And, of course, we still largely lack critical, careful and thorough structural and technical studies of particularly interesting instruments.

At the same time, however, it may be time to begin addressing questions of context; that is, to attempt to view the organ in America and its history from a number of interdisciplinary perspectives. In what ways, for instance, are organs indicators, even "signifiers," of social and/or economic status for a community or denomination in American history? What is the extra-musical significance for their respective times and places of the Brattle organ; the Boston Music Hall organ; the Salt Lake City Tabernacle organ? Might the early 20th-century residence organ be seen as a political symbol in its time? As a sign of cultural refinement or of cultural hegemony (again in the current argot)? Of aesthetic inclinations, or of conspicuous economic consumption?

Or consider the organ case as a work of art in and of itself: how might its presence have interacted with or affected church architecture and interior decoration? And what of cultural perception and reception issues relating to the organ in America — for instance, recital repertoire before and after the advent of radio and recording? In another vein, how may the organ be seen as a medium of liturgical change? In what ways did the introduction of an

COVER: The 1999 OHS National Convention will be conducted in the vicinity of Montreal, Canada, beginning Thursday, August 19 and ending late Wednesday evening, August, 25. One of some 35 organ to be heard is the 1891 Casavant op. 26 at the Basilica of Notre-Dame in Montreal. The 4m organ was rebuilt by Casavant in 1924 and in 191. Registration material will be sent in the Spring.

organ into the worship of a given denomination affect its worship patterns?

In essence then, our view of the organ may well be expanded, so that the instrument — in general or in particular—becomes not only an object for critical or historical study, but also a lens or mirror for study of the culture around it.

LETTERS

Editor:

The organ consultant for Aeolian-Skinner opus 1015 at Calvary Methodist Church, Washington, D. C., is incorrectly identified in *The Tracker* 41:4:9. G. Donald Harrison worked with Louis A. Potter, FAGO, not Thomas Potter. "Professor Potter," as we devoted students knew and loved him, was organist and minister of music at Calvary for many years. As a young organ student, I was present when the additions to the Calvary organ were made in 1957.

Louis A. Potter was one of the pioneers of good choral and organ music in Washington, D. C., when the city was a cultural cesspool. He founded the Washington Choral Society, which was the first large choral group in the city.

Raymond A. Brubacher
Olney, Maryland

Editor:

George Bozeman is correct in pointing out that the article on the 1835 Erben at Round Top, Texas, (*The Tracker* 41:4:4) was incorrect in claiming that it was "the oldest organ in Texas." The words "American-built" were inadvertently omitted from the article. (41:3:7). The sentence should have read "The Erben is now the oldest American-built instrument still in use in Texas," which is probably correct. It is, however, likely or at least possible that the missions of Texas contained organs which were built by organ-loving priests and native people who came to Texas from the Tlaxcala region of Mexico, where organbuilding was flowering, in 1757.

The 1762 Caetano organ (Portuguese) at SMU is the oldest organ now in use in Texas, arriving more than a decade ago, with the "Raisin" organ (Swiss) from the late 18th century arriving in Texas in the 1850s. Other organ "firsts" include the 1845 Galveston organ and the first organ to be actually constructed in Texas in the 1850s by Johann Traugott Wandtke, also now located in Round Top.

Susan Ferré
Garland, Texas

Editor:

The editorial, "Acoustics Get a Hearing," (*Tracker* 42:2:3) gives much detail of the joint session of the Architectural and Musical Sections of the Acoustical Society which was devoted to acoustics for the organ. In the listing of the organbuilders and acoustical consultants you omitted one other OHS member, myself, who gave the last paper. As one who has served churches as an organist, has built and rebuilt a few organs, but is a professional acoustical consultant who has worked with approximately 200 churches, I can not pass up the opportunity to address the point that a simple quantitative specification for the reverberation time for a space for organ music is not adequate to insure a good environment, especially for the articulate rendition of contrapuntal organ music.

For over 40 years, I was on the faculty of architectural schools where initially no instruction existed in architectural acoustics. When I arrived at the University of Florida in 1959, I began developing an acoustical component in an existing course and wrote the first text which included three chapters on architectural acoustics. At the same time an elective course in acoustics became a part of the curriculum. Today there are many opportunities at the undergraduate and graduate level to pursue acoustical studies and re-

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The *Aeolian Pipe Organ and Its Music* by Rollin Smith tells the story of how the largest and longest-lived builder of pipe organs for residences provided music in the home before the phonograph and radio. In 560 pages bearing more than 150 photographs and illustrations, the author documents the organs and the music they were programmed to reproduce.

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search, including an architectural research laboratory. Non-musicians can become well-steeped with an appreciation of room acoustics required for the completion of musical sound.

If architects and church congregations would only ask and listen, many trained acousticians are capable of insuring that acoustics for worship and music will be excellent.

Bertram Y. Kinzey, Jr.
Gainesville, Florida

NOTES

The caption of the photograph on page 3 of *The Tracker* 42:2 is incorrect. The picture shows OHS members visiting Notre-Dame Church in Rozay-en-Brie, France, where the organ attributed to Francois Deslandes was probably built by someone else, possibly Clicquot, because Deslandes died before the organ was completed in 1724. The organ contains parts of an earlier instrument built ca. 1650-90. Organist Phillipe Lecossais presented an artifact of the organ for the OHS American Organ Archives: a framed shard of pipe metal from the ca. 1690 Cromorne. The organ was restored in 1996 by Yves Cabourdin. Mentioned in the incorrect caption is the organ built in 1884 by Georges Wenner and Georges Maille at St. Hilaire in Poitiers, which was also visited by OHS members during the 1998 OHS European Organ Tour.

In "Organ Update" (42:2), the 1975 rebuild by Kinzey-Angerstein of the antiphonal portion of the Aeolian-Skinner organ now removed from St. Paul's Episcopal Church, Richmond, Virginia, was incorrectly characterized as a two-manual unit organ. In fact, the antiphonal has a "straight" specification 8-8-4-4-2-Mix-Trumpet and 16' pedal stop. The 2m console in the gallery played the straight antiphonal organ on the upper manual and pedal keyboards. The chancel organ was played from the lower manual and pedal. Registration of the chancel organ on the antiphonal console was only by pistons which must have been set at the chancel console prior to use on the antiphonal console.

OBITUARIES

William Albright, University of Michigan Professor of Music and Chair of the Department of Composition, died unexpectedly at his home at the age of 53 on September 17, 1998. Best known for his keyboard compositions, he was honored in 1993 by AGO as the Composer of the Year. He is survived by two children and two brothers. A memorial service was held in Ann Arbor on September 28.

Jerry W. Archer of Lexington, Kentucky, died June 14, 1998, at age 50 of liver failure. Mr. Archer, a long-time member of OHS, retired a few years ago as a school teacher from Fairfax County, Virginia, and returned to his native Kentucky.

Vernon Spencer Elliott, Jr., of Charleston, S. C., died unexpectedly October 20, 1998, at his home. Retired from business, he was a long-time church musician and organ technician, having moved two 19th-century organs to Charleston. He is survived by two sons, three grandchildren, and a brother. A memorial service was held at Second Presbyterian Church, Charleston.

Joseph Horning of Los Angeles died October 6, 1998, after an extended illness. A long-time member of OHS, the Salem, Ohio, native taught photography at the Cleveland Institute of Art before moving to California where he pursued a career in business and his avocation in music and the arts. He was a frequent contributor to organ publications. He is survived by his wife Alice and his parents.

Harry Edward Odell died at the age of 79 on September 7, 1998. After high school, he went directly to work in the family firm. Trained by his father Caleb Herbert Odell, Edward worked as an organbuilder and technician his entire life, assuming management of J. H. & C. S. Odell & Company after the death of his elder brother, William, in 1979. After a career of over 40 years, Mr. Odell went into semi-retirement, working in the organ business until his health prohibited. He is survived by his wife, Wenona, and his three children, Edward, Douglas, and Catherine. Burial was in the family plot at Beechwoods Cemetery, New Rochelle, New York.

Stulken Receives Distinguished Service Award

MARILYN KAY STULKEN of Racine, Wisconsin, received the OHS 1998 Distinguished Service award at the society's annual convention in Denver. She graduated from Hastings College and the Eastman School of Music, where she studied with David Craighead. Organist of St. Luke's Episcopal Church in Racine, she also teaches at Concordia University, Mequon. She has given numerous recitals, hymn festivals, and workshops throughout the United States, including nine recitals for OHS national conventions. She is author of *Hymnal Companion to the Lutheran Book of Worship* (1981) and *An Introduction to Repertoire and Registration for the Small Organ* (1995), as well as over 50 articles and reviews. She was co-editor of *Amazing Grace: Hymn Texts for Devotional Use* (1994) and contributed to the historic notes in *The New Century Hymnal* (UCC, 1995) and *Indexes for Worship Planning* (ELCA, 1996). Active in AGO and the Hymn Society, Dr. Stulken is married to organbuilder Thomas R. Rench.

REVIEWS

The Performing Arts in Colonial American Newspapers, 1690-1783, Text Database and Index [CD-ROM] by Mary Jane Corry, Kate Van Winkle Keller, and Robert M. Keller. New York: University Music Editions, 1997. (\$99.00 from the publisher at Box 192 - Fort George Station / New York, NY 10040 / 800-448-2805.)

Wachet auf! Scholars of 18th-century American art, poetry, dance, linguistics, music, and, alas . . . the organ, wake up! For a decade now, we've heard that the electronic age is about to upset our research methods, and while we've sat quietly on the side, dictionaries, encyclopedias, concordances, atlases, and most other standard reference works have been issued as CD-ROMs. Well folks, the hiatus is over. With the publication of *The Performing Arts in Colonial American Newspapers* by University Music Editions, we have the first CD-ROM which directly impacts our work as organ historians. Henceforth, no one investigating the history of the 18th-century American organ will be able to bypass this ground-breaking and significant publication and the astounding finding aid it offers. Clearly, this begins a new research era.

Newspapers have long been considered a worthy source on organs and their makers, and the information they contain is usually not found elsewhere. Any scholar who has camped out in front of a microfilm reader will appreciate the assistance such finding aids offer. We all remember fondly Rita Susswein Gottesman's *The Arts and Crafts in New York*, published in two volumes by the New York Historical Society, and Henry M. Brooks' *Olden-Time Music*, published in Boston in 1888, as sources of 18th-century newspaper clippings on music. How completely welcome is *The Performing Arts in Colonial American Newspapers*, a CD-ROM database of 54,411 records excerpted from American newspapers between 1690 and 1783. Stretching from the first published American newspapers through the end of the Revolution, it includes full bibliographic citations, the location of every original copy, and in most cases a complete transcription of the text. Further, the database is indexed thoroughly — 235,676 items to be exact — so it is easy to find references to particular organs, builders, churches, performers, and even composers. The database is so complete, it even includes a first line index for poetry and lyrics.

It's also easy to use. After inserting the CD-ROM into your CD-ROM drive and loading the search engines into either MS-DOS, Windows 3.1, or Windows 95, an icon appears. Go to the index, and type the word or name you want to locate. The program will search all 54,411 entries for a match. For instance "organ



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This ad appears in the New York
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builder" yields the following: Gilbert Ash, Johannes Clemm, Philip Fyring, Thomas Johnston, John Sheybli, John Snetzler, John Speissegger, and David Tannenberg. Further, the names of many well-known composers are represented: William Billings, James Lyon, William and John Selby, William Tuckey, and Pieter Van Hagen, Jr. In addition to the text, the database also includes scans of 37 woodcuts. One of particular interest ostensibly shows John Sheybli and possibly an apprentice working in his organ shop in 1774. Believed to be the earliest visual representation of an American organ shop, it predates the 1804 image of David Tannenberg working in York, Pennsylvania, by more than thirty years.

"Organ" appears no fewer than one thousand times. Here are a few examples of the often informative and sometimes surprising items you will find. Regarding an organ placed in the gallery of Christ Church, Savannah, the *Georgia Gazette* of November 21, 1765, reports:

On Sunday the 17th inst. an organ, presented by Edward Barnard, Esq. and placed in the new gallery of the church in this town, was opened by Mr. John Stevens jun. who is appointed organist.

From the *Maryland Gazette*, published in Annapolis on December 27, 1770, an unusual advertisement for an organist is found:

Wanting, An organist for Port-Tobacco parish, in Charles County. There are in said parish upwards of nineteen hundred taxables, and the salary for [the] Organist is four hundred pounds of tobacco per tax. Any person inclinable to undertake to play the Organ of said parish, may apply to the Reverend Mr. Thomas Thorton, rector of said parish, who will have a vestry called for that purpose. The tobacco is paid off generally at twelve shillings and sixpence per hundred, or the greatest part thereof. . . .

The *New York Mercury* of October 28, 1776 publishes:

To the kind public. Whereas on the 21st of September, a.c. by a most melancholy conflagration of part of the city of New-York, were also consumed the ancient Lutheran Trinity-Church, with its good organ, &c. and the habitation of the minister, the Revd. Bernard Michael Houseal. . . .

Did anyone know that Trinity Lutheran Church in New York had an organ as early as 1776? The *Pennsylvania Gazette* (Philadelphia) publishes the following on January 10, 1771, comparing two of our earliest and most important American builders:

Lancaster, December 24, 1770. Yesterday we had the pleasure of hearing, for the first time, the new organ, in the High Dutch Reformed Church of this place, accompanied with a variety of vocal music, composed on the occasion, which, I may venture to say, not only from my own experience, but the approbation of all present, was never equalled in any place of worship in this province, or perhaps upon this continent. The organ was made by Mr. David Tannenberg, of Litis [sic], a Moravian town not far from this place; and I dare venture to assert, is much superior in workmanship, and sweetness of sound, to any made by the late celebrated Mr. Fryering who was so justly taken notice of for his ingenuity; does great honour to the maker; is worth the attention and notice of the curious, who may happen to pass this way; and will undoubtedly recommend him to all who are desirous of having works of that nature.

Many 18th-century newspapers are still widely available only on Readex Microcards, issued by the American Antiquarian Society in Worcester, Massachusetts, during the 1960s. Rutgers University, for instance, has the entire series, but they are literally impossible to read. How much quicker it is when you know in advance the exact citation of something you want to find.

Am I enthusiastic? You better believe it! No college or university that offers any kind of serious arts degree program can afford to be without this invaluable source in their library. Congratulations and thanks to the National Endowment for the Humanities for helping to fund the project, and to University Music Editions for publishing it. The time saved in searching is worth every penny of the initial purchase price. What a fantastic publication.

Stephen L. Pinel, OHS Archivist

Martha Novack Clinkscale. *Makers of the Piano, 1700-1820*. London: Oxford University Press, 1993, 1996.

Clinkscale's study, based on her computerized catalog of some 4,000 pianos and 900 makers, is patterned after another of Oxford's venerable references, Donald H. Boalch's *Makers of the Harpsichord and Clavichord 1440-1840* the third edition of which, prepared under the editorship of Charles Mould, appeared in 1995. Like the

Boalch study, *Makers of the Piano* is divided into sections. The first and largest of these sections is a dictionary of makers. Each entry is relatively brief and contains biographical data with dates and descriptions of extant instruments. The second section consists of a lengthy bibliography of books, articles and other sources; and the final section lists catalogues, guidebooks and checklists of collections, arranged geographically. The volume is, of course, a good bit smaller than the *Makers of the Harpsichord and Clavichord*; still, there is a large amount of material in its 404 pages. If the metaphor of attempting to drink from a fire hose that I employed in my review of the Boalch (*The Tracker* 40:3) is probably a bit strong for this study, attempting to drink from a garden hose seems close enough. In any event, as a non-specialist in piano history, I tried to read cautiously in reviewing it. Accordingly, and by way of evaluating the data in the book that might be of greatest value and interest to organ historians, I spot-checked the data in the entries on three American organ builders who had also worked in piano manufacturing. In the matter of particulars - simple and accessible factual data - the results were disconcerting.

Thomas Appleton's lifespan, for instance, is given as "b late 18th century-d after 1871." The actual dates (1785-1872) are readily available in Fox's *A Guide to North American Organ Builders* (1991), Owen's *The Organ in New England* and the even more ubiquitous and basic *New Grove Dictionary of American Music*. Ebenezer Goodrich "fl. 1813 - c.1835," according to Clinkscale "has no entry" in the *AmeriGrove*; however his years (1782-1841) are almost as accessible by reference to such sources as Williams and Owen, and Ochse's *The Organ in the United States*, which has been continuously in print now for nearly a quarter-century.

Clearly then, a good part of the difficulty can be traced to bibliographic oversights, so to speak. There is, at least in American instrument making, a modest but noteworthy overlap between early organ and piano building, and consequently, a corresponding overlap in the literature, which Clinkscale seems to have addressed somewhat unevenly. For instance, her bibliography over-looks Owen and Ochse.

Brunner's study of Pennsylvania builders, *That Ingenious Business*, is listed, but not Armstrong's 1967 standard study on Clemm and Tannenberg (both of whom have entries in the biographical section), *Organs for America*. The sources for Appleton and Goodrich are Spillane's *History of the American Pianoforte* published in 1890, and Ayars' *Contributions to the Art of Music in America by the Music Industries of Boston*, published in 1937. In fact, Ayars quotes heavily from Lahee's "Organs and Organ Building in New England," published in *The New England Magazine* for December of 1897. In other words, the information here is drawn from century-old secondary sources, despite the ready availability of careful modern scholarship based on primary sources and actual instruments.

Similarly, the Geib entry and bibliography omit most of the recent research, and though the piece cites Grace's meticulous *Musical Instrument Makers of New York*, as well as Gildersleeve's genealogical pamphlet on the early generations of Geibs in America, "John Geib and his Seven Children," it nevertheless perpetuates the misnaming of the American dynasty's founder as "John Lawrence," an error dating from the first edition of Boalch. Indeed, the entry goes further, "reverse-translating" the name of a man who in his advertising seems to have styled himself simply as "J. Geib" into the hypothetical German "Johann Lorenz." Actually, the first John Lawrence Geib was a grandson of Johann Geib, whose middle name was taken from his mother, Margaret Lawrence. Here again, all of this has been in the open literature since the 1970s, in such items as are listed in the bibliography of the *AmeriGrove* Geib entry, but were evidently not consulted in the preparation of this book.

Admittedly, all the foregoing taxes somewhat severely a narrow part of the era and area this volume deals with, and as such may not be a fair representation of its reliability and coverage elsewhere than America at the turn of the 19th-century. Nevertheless, lapses in such easily verifiable data cannot help but send up warning flags, cautioning the reader that the contents might prudently be treated with something less than full confidence.

John Ogasapian, University of Massachusetts, Lowell



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The 1892 Hook & Hastings at Holy Trinity Roman Catholic Church, Philadelphia, was reinstalled in October, 1998, following restoration after the roof collapsed.

ORGAN UPDATE

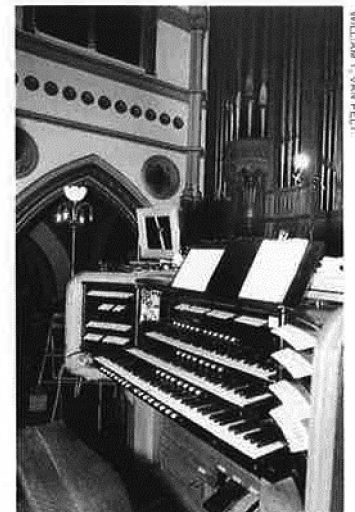
THE SUPERB 1892 HOOK & HASTINGS 2m tracker at Holy Trinity Roman Catholic Church in Philadelphia has been restored by Guilbault-Thérien following extensive damage caused when the roof collapsed on it in 1995. Almost all of the pipes were restored excepting the most badly damaged ones, of which replicas were made. The case and all of the mechanism was restored as originally constructed using the same materials and techniques for replaced parts such as trackers of wood which terminate with threaded brass wires, thread-wrapped and glue-sized. OHS member Harry Wilkinson, organist of the church when the roof fell, recommended the restoration. The organ, which has a detached and reversed console, includes a

Great with stops of 16' pitch through 2', 4-rank Mixture, and a Trumpet which play in a resonant acoustic. Work was completed and the organ was reinstalled in October, 1998.

The 1922 E. M. Skinner op. 463, a 3-17 built for the now-defunct First Church of Christ, Scientist, in Sioux City, IA, has been acquired by All Saints Roman Catholic Church in Stuart, IA, largely through the efforts and funding of parishioner Vernon Tigges. The wife of Mr. Tigges is an organ student of Carl Staplin who has consulted on the project. Organ-builder Rich Darrow of Sioux City will gut the Skinner windchests and console and replace the mechanism with all-electric magnets and solid-state devices. Tonal plans call for moving the Great Open Diapason 8' to the Pedal and installing a new Principal chorus with Mixture to become the Great. Stops of the Swell and Choir divisions will be retained on the new action.

The 1911 J. W. Steere & Son 4-46 at the First Church of Christ, Scientist, Kansas City, MO, was cited by OHS as the 229th "instrument of exceptional historic merit, worthy of preservation" on October 18, 1998, during the Centennial celebration of the congregation. Former OHS vice-president Robert Coleberd presented the citation and John R. Near played a recital including works by Widor, Vierne, and Vaughan Williams. The organ was prepared for the event by Jerry Dawson.

The 1929 Midmer-Losh 3m of 31 ranks and 65 stops plus a harp at the Ro-



1929 Midmer-Losh, Ansonia, CT

man Catholic Church of the Assumption in Ansonia, CT, will be thoroughly restored beginning January 4, 1999 by the Foley-Baker Co. of Bolton, CT. The unusual console, to be retained and refurbished with new solid-state mechanisms, includes a choir manual of 85 notes. The Great and Swell manuals each have normal, 61-note compass, and the Pedal has 32 notes. Unusual stops in the organ include a Great Diapason with double lan-



WILLIAM T. VAN PELT

1929 Midmer-Losh, Ansonia, CT

quids and a Great Trumpet 8 which is "serpent-hooded" and having the tonal character of a Post Horn. The Great Mixture, the pipes of which are missing, will be reconstituted. Work is scheduled for completion in June, 1999. The organ was played by Philip Beaudry during the 1994 OHS National Convention.

First Congregational Church, Beloit, WI, burned to the ground August 25-26, destroying the organ. OHS member David Bohn reports that the organ contained about 80 percent of the 1899 Hook & Hastings op. 1814 which had been electrified with tonal changes by Aeolian-Skinner in 1949 as op. 1180. The organ was rebuilt with new windchests by Reuter in 1959.

The Aeolian-Skinner 3m built for First United Methodist Church, Millville, NJ, and dedicated by Alexander McCurdy on May 27, 1947, was removed during the summer of 1998 and replaced by an electronic substitute. In 1964, the organ was enlarged from its original 40 ranks to 84 by Edgar Mangam for a new church interior and received a replacement console by Reisner. The organ was purchased by a local organ firm according to OHS member Martin Wiegand.



GUY THÉRIEN

1892 Casavant, Notre-Dame, Ottawa

The two Casavant organs at Notre-Dame Cathedral Basilica in Ottawa will receive a new console built by Guilbault-Thérien of St. Hyacinthe, Quebec. The console will control both organs: the gal-



GUY THÉRIEN

lery Casavant built in 1892 and rebuilt by Casavant in 1918 and again in 1940, the last time with new pitman windchests as 3-53; and the sanctuary 3-19 Casavant built in 1917.

James Hammann of New Orleans completed in January 1998 the relocation and rebuilding of a ca. 1947 Wicks of 3m for Woodland Presbyterian Church in New Orleans, where it replaced an electronic. (An electronic replaced the Wicks at Holy Name of Jesus R. C. Church in New Orleans.) Enlarged to 23 ranks by Hammann, the organ now has an independent Great chorus 8-4-2½-2-Mix, a new Mixture and Cremona built for the Positiv by OHS member Frederick Morrison of Eastern Organ Pipes, solid-state control systems, and a console rebuilt by Klingaman & Hufford using Harris drawknobs and the original ivory-covered keyboards refurbished with new contacts.



ca. 1905 M. P. Möller op. 600 for sale

In September 1998, many newspapers ran an Associated Press story about (and a picture of) the organ for sale from the closed building of Mt. Washington United Methodist Church, Pittsburgh, PA. As of mid-November, the 2m M. P. Möller of 21 ranks built as opus 600 ca. 1905, had not been sold. John Burton, a trustee of Fairhaven United Methodist Church with which the Mt. Washington congregation merged, said that several organbuilders had pronounced the organ to be in good condition, with remarks on the high quality of the pipes and facade woodwork. The action is tubular pneumatic to bar chests (also called "membrane" chests), which organbuilders recommend replacing. The asking price is \$24,000. The excellent pipes of the Mt. Washington organ could inhabit the pipeless windchests or chassis of a Möller (or other) organ of the period, some of which become available from the Organ Clearing House.

The *Lincoln Journal Star* of October 11, 1998, featured extensive coverage with color photographs of the dedication recital played twice by Thomas Murray on October 11-12 for the 4-110 Schoenstein organ at First-Plymouth Congregational Church, Lincoln, NE. The organ features "auxiliary expression boxes located inside main expression boxes thereby doubling the intensity control. We place the loudest and softest voices of a division in these auxiliary boxes, thus extending dramatically both the softest and loudest ranges of volume. . . . One stop, the Celestial Vox Humana, is under triple expression," writes Jack Bethards, president of Schoenstein & Co. and whose name is engraved on the nameplate.

The Andover Organ Co. has installed all-electric magnets to replace primary pneumatics in the 1914 Estey op. 1260 at



ELEANOR RICHARDSON

1914 Estey, Littleton, NH

First United Methodist Church, Littleton, NH. Thus, the tubular action has been replaced with solid-state relays and optoelectronic key contacts. The Swell 16' coupler was replaced with a Great 4' coupler. The organ is tonally original with 12 ranks at 16, 8, and 4' pitches and with no unification.



ELEANOR RICHARDSON

1887 Edward H. Smith, Hardwick, VT

The rare 1887 Edward H. Smith organ at St. John the Baptist Episcopal Church in Hardwick, VT, has been rebuilt by Robert Newton of the Andover Organ Co. The wind chest, "suffering from a split table, slider leakage, and holes that were too small," as stated in a press release from the Andover firm, has been rebuilt with enlarged holes. The Great Melodia has been replaced by a recycled 4' Octave and the Melodia pipes has been "reworked into a 4' Wald Flute for the Swell." The Great Dulciana, which formerly ended at Tenor C in the bass, was extended to the bottom of the keyboard with 12 Haskell bass pipes. "The Swell 8' Salicional was redone with new trebles to create a 2' Flageolet on the Swell. The pitch was lowered to A=440. The resulting instrument is smooth and light to play with a clear, bright sound," continues the press release. The new stoptlist:

1887 Edward H. Smith rebuilt 1998 Andover Organ Co.	
GREAT	SWELL
8' Open Diapason	8' Stopped Diapason
8' Dulciana	4' Wald Flute
4' Octave	2' Flageolet
PEDAL	8' Oboe (49 pipes)
16' Bourdon (27 pipes)	Swell to Great
	Great to Pedal
	Swell to Pedal

The 1929 Kilgen of four ranks at Sacred Heart Chapel in New Orleans will be rebuilt by James Hammann to include a new Trumpet rank and a replacement Open Diapason which will become the gold-painted facade. The work includes re-leathering and a solid-state switching and combination system.

OHS member Martin Wiegand reports that Charles Gibson & Associates has installed a Haskell organ at St. Mary Magdalen RC Church in Millville, NJ, recycled from First Methodist Church, Camden. Originally a 3-33 with tubular action and electrified by the Gerger firm ca. 1935, the organ has been installed without its Great division. The Great was destroyed when the ceiling collapsed on it. Thus, the original Swell "is being revived as an enclosed Great; the Choir remains intact," writes Wiegand.

The Aeolian that was already installed in the Darien, CT, house when the present owner bought it would play for his daughter's wedding-at-home. Aeolian had built opus 1797 for the house in 1931 while it was owned by Frank LaForge. Rarely used, the organ suffered only the effects of prolonged neglect, so it responded well to the efforts of the Foley-Baker Co. of Bolton, CT. Their charge was to render the organ reliable for the wedding service, but did not include work on the automatic roll player, extensive re-leathering, the 5-rank Echo division, etc. The 20-ranks in the main divisions of the organ performed admirably as played from the 2m console, according to Mike Foley. The wedding complete, the present owners put the house on the market, complete with its refurbished Aeolian.

The Aeolian organ at Christ Episcopal Church, White Fish Bay, WI, has been refurbished by Foley & Biggers of Milwaukee. The organ had previously been rebuilt by Verlinden.

Halbert Gober of Toronto will rebuild a ca. 1986 Gabriel Kney organ for Holy Family Church in Toronto (also known as the Oratory of St. Philip Neri). The church burned June 13, 1997, destroying the 1986 Brunzema 2m with 20 stops. The Kney has 45 stops in four divisions, three of which have tracker action, and the fourth, the Choir division, "floats" on electric action which is playable from the 3m tracker console. The Kney was built as op. 101 for the London, Ontario, residence of Gordon Jeffrey, deceased. As built, the facade incorporates elements of a carved, polychrome, 18th-century canopy bed which will be replaced.



ELEANOR RICHARDSON

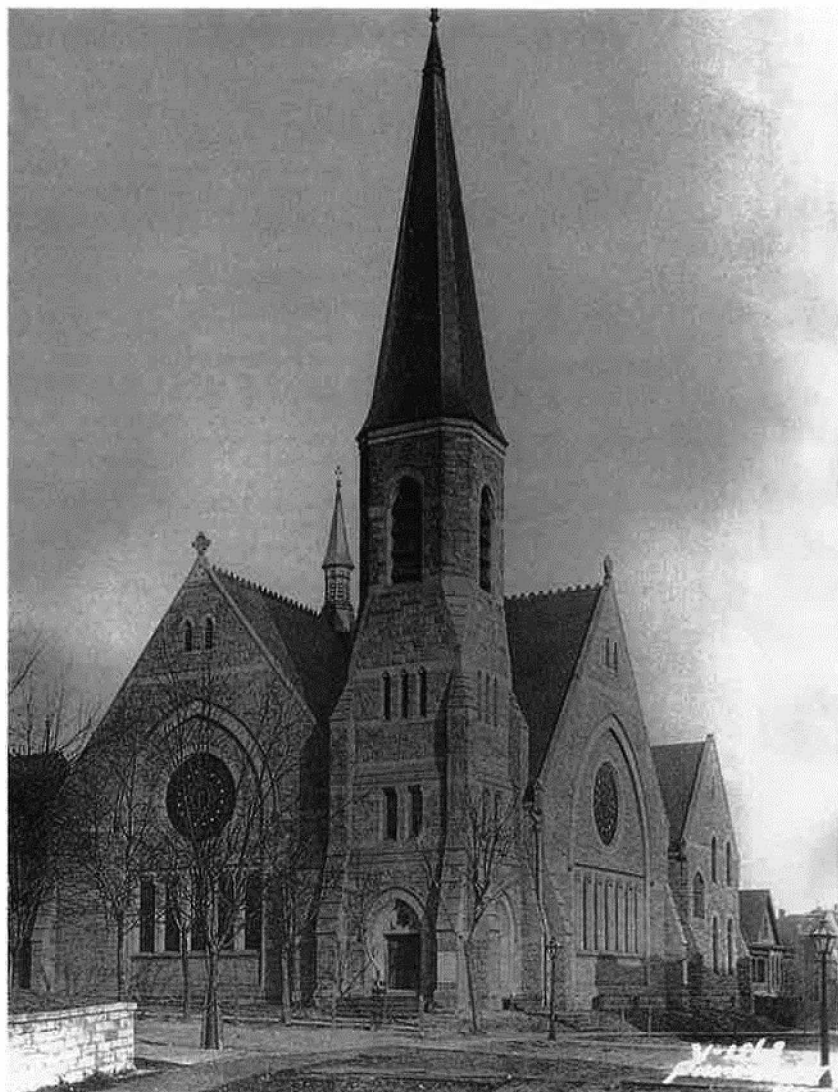
1898 George W. Reed, Baldwinville, MA

The 1898 George W. Reed organ at Memorial Congregational Church, Baldwinville, MA, has been rebuilt by Robert Newton of the Andover Organ Co. The Swell Violin Diapason and Oboe Gamba were removed by Andover in favor of a celeste rank and a rank of Oboe reed pipes taken from two other organs. The work included revoicing and rescaling, especially in the Swell. The windchest has been rebuilt, pitch raised to A=440, and the action refurbished as well.

William T. Van Pelt

Six Pipe Organs in Kansas City, Missouri

by R. E. Coleberd



First Congregational Church, 11th and McGee, 1884-1907, Adriance Van Brunt, architect

Introduction

KANSAS CITY, MISSOURI, located in the geographical heart of America, traces its origins to a trading post built on the banks of the Missouri River in 1821. Later known as Westport Landing, it became a staging and outfitting center for pioneers moving westward on the Santa Fe Trail. During the Civil War, the town was the scene of several sharp skirmishes between opposing forces seeking to control Missouri, a pivotal border state. Beginning in 1880, Kansas City expanded rapidly for the next four decades and emerged as a thriving urban metropolis. Built upon the burgeoning agricultural economy of the Middle West and soon anchored by twelve railroads, it became a center for meat packing, grain milling, light manufacturing, wholesaling, and associated financial services. The population more than doubled between 1880 and 1890 and almost doubled again between 1900 and 1920.¹ The average annual population increase during these four decades was 4.5 percent. Corresponding increases in such key economic indicators as the capital value of farms and manufacturing establishments in Missouri confirm the spectacular economic growth of the region.²

The newly affluent urban gentry — bankers, lawyers, real-estate developers, grain dealers, lumber barons and railroad tycoons — built spacious homes, the chief symbols of financial success in an era when gracious living was concentrated in the local

community. Their lifestyle soon far exceeded even the wildest dreams of their often backwoods youth. Then, from this Vesuvius of newfound wealth, they channeled streams of cash and pledges into churches, laying the foundation for a major boom in church construction. *The Kansas City Star* referred to the two-year period 1908-1910, when twenty-nine structures were completed, as a “great church-building era.”³ Among them were some striking edifices of considerable architectural merit and in them were several magnificent pipe organs. Many of these organs were the work of well-known New England builders who moved aggressively into the growing urban market in the Midlands and who competed for contracts in large new churches with novel and innovative tonal and mechanical designs in their instruments. Together, the buildings and the instruments contributed to the artistic grandeur of a city moving into the 20th century as a truly beautiful urban landscape. Six of these churches and their pipe organs, three of the buildings and instruments extant, are the subject of this paper.⁴

First Congregational Church, 1884

The First Congregational Society has “added a beautiful ornament to the city” exclaimed the Sunday *Kansas City Times*.⁵ The Society had prospered under the dynamic leadership of Dr. Henry Hopkins who was revered for his bold and visionary stewardship in social services, race relations, and community betterment in his twenty-year ministry in Kansas City beginning in 1882.⁶ The majestic new First Church Hopkins built was located on the corner of 11th and McGee Streets, and marked by a spire rising 138 feet from “water table” (see photo). A modified early English Gothic design, it was the work of local architect Adriance Van Brunt who came to Kansas City from New York in 1878. Van Brunt was already credited with several residences and business buildings in town and he was also the architect for the First Presbyterian Church, soon under construction, on Tenth and Forest Streets (Johnson & Son organ Op. 685, 1887).

The organ at First Congregational Church, positioned behind the pulpit in an oak case, was New York builder J. H. & C. S. Odell’s Opus 212. A remarkably complete two-manual instrument, it contained 26 ranks, 1,415 pipes, and was winded by a hydraulic “motor” (see stoplist). The case pipes, decorated in blue and gold, with one flat in silver, accented a square sanctuary featuring columns supporting exposed roof trusses.⁷

The new church was consecrated in a week-long series of services beginning on Monday, December 1, 1884. The Odell organ was dedicated in recitals on Tuesday and Wednesday evening (see programs) by the renowned Clarence Eddy, then living in Chicago and enjoying a national reputation as a concert organist. The *Times* commented that the Tuesday evening program was attended by “the most cultivated and appreciative people of Kansas City.”⁸ Among those mentioned was Colonel Kersey Coates, banker, hotelier, and proprietor of the Coates Opera House, a cultural center of the city. In reviewing the Tuesday recital, the newspaper commented that Schumann’s *Träumerei* featured “the delicate ring qualities essential to its rendition.” The “Communion” by Archer Gibson, whom Eddy knew, was played as a reed solo with flute obbligato. In Gounod’s “Funeral March,” the Oboe and other orches-

R. E. Coleberd, a former OHS vice president and councillor, is a native of Kansas City, Missouri. He is a director of the Reuter Organ Company, Lawrence, Kansas.

**1884 J. H. & C. S. Odell, Op. 212, New York
First Congregational Church, 1884-1907,
Kansas City, Missouri**

Two Manuals and Pedal, 22 Stops, 26 Ranks

Great Organ 58 notes

16' Bourdon	wood	58 pipes
8' Open Diapason	metal	58 pipes
8' Gamba	metal	58 pipes
8' Dulce d'Amour	metal	58 pipes
8' Melodia (stopt bass)	wood	58 pipes
4' Harmonic Flute	metal	58 pipes
4' Octave	metal	58 pipes
2 3/4' Twelfth	metal	58 pipes
2' Fifteenth	metal	58 pipes
III Mixture	metal	174 pipes
8' Trumpet (har. treble)	metal	58 pipes

Swell Organ 58 notes, enclosed

8' Open Diapason	wood & metal	58 pipes
8' Salicional	metal	58 pipes
8' Stopped Diapason	wood	58 pipes
4' Forest Flute	wood	58 pipes
4' Violina	metal	58 pipes
2' Flautino	metal	58 pipes
III Cornet	metal	174 pipes
8' Oboe/Bassoon	metal	58 pipes

Pedal Organ 27 notes

16' Double Open Diapason		27 pipes
16' Bourdon	wood	27 pipes
8' Violoncello	metal	27 pipes

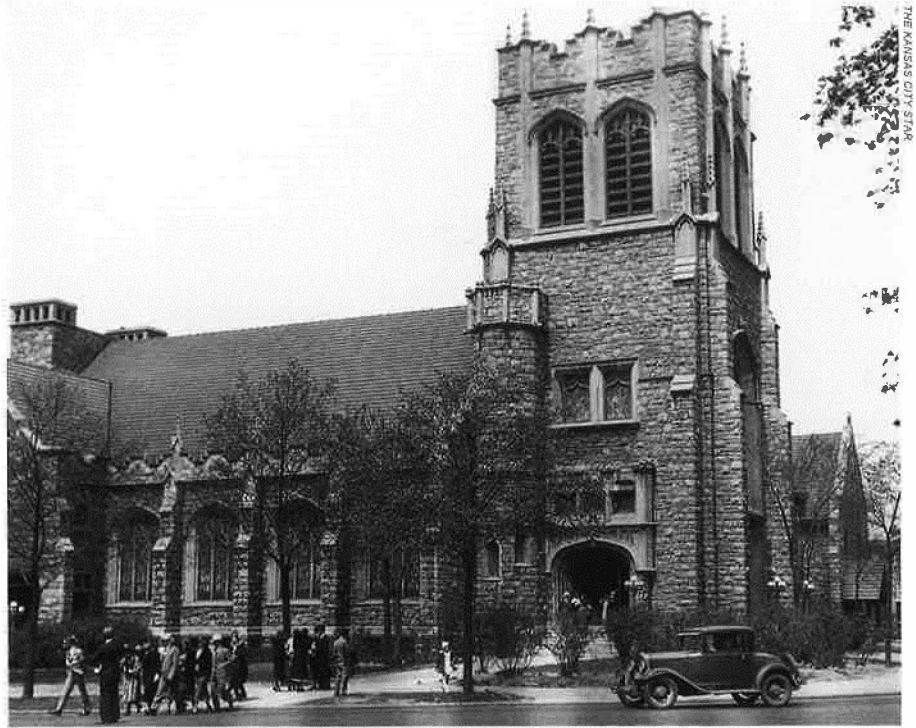
Grand Total 1,415 pipes

Mechanical Registers — Couplers

Swell to Great	Bellows Signal
Swell to Pedal	Balanced Swell Pedal
Great to Pedal	Eclipse Wind Indicator
Patent Reversible	

Composition pedals on Great Organ:
1 Piano, 1 Forte

Source: *The Kansas City Times*, Sunday, November 30, 1884, Vol. XXIX, No. 152, page 3



*First Congregational Church, Admiral Boulevard and Highland Avenue, 1908-1966,
Shepard & Farrar, architects*

construction, increased the value of the property so dramatically that it became attractive to sell the building and relocate to the growing residential neighborhood in the northeast. The disposition of the Odell organ is unknown.

First Congregational Church, 1908

When the former First Church was sold and scheduled to be razed, the parishioners merged with the Clyde Congregational Church to build a new church.¹⁰ A site was chosen high on the bluffs overlooking the Missouri River, in what soon became the fashionable “gaslight” district of palatial homes being built on Independence, Maple, and Gladstone Boulevards. The new First Congregational Church was built on the northwest corner of Admiral Boulevard and Highland Avenue in 1908. This beautiful Old English Gothic edifice, featuring mottled native oolitic limestone relieved by Carthage cut-stone trimmings (see photo), was designed by Clarence E. Shepard of the prominent local architectural firm of Shepard and Farrar.¹¹ With its majestic tower and green tile roof, First Church was long a familiar silhouette on the northeast skyline. Especially prominent from the grandstand of the old Rupert Stadium, a minor league ballpark and first home of the Kansas City Athletics (later Oakland Athletics), it stood as a silent citadel just a few blocks from the outfield.

The building was an example of the “institutional” or what today we might call “full-service” church. These all-encompassing facilities were designed to meet the social and recreational as well as the spiritual needs of the growing urban populace. Newspaper publicity preceding construction of First Church described such features as a gymnasium, bowling alley, lawn tennis court, and a plunge bath.¹² Among inaugural events was a roller skating party for boys and girls in the gymnasium.¹³ The institutional church concept became prominent in city church construction during this era and was marked by some huge complexes. Theaters, gymnasiums (often with a running track), swimming pools and all manner of meeting rooms and parlors with fireplaces were distinguishing features of these churches.¹⁴

The organ in the new church was a three-manual, 26-rank Hutchings (see stoplist and photo), costing \$10,000. In the choice of Hutchings the church was most likely influenced by the selection of this builder by Westminster Congregational Church three years earlier (q.v.). A representative design for the day, the Hutchings was an instrument of predominantly eight-foot pitch in the manual divisions and exclusively sixteen-foot pitch in the Pedal. Keith Gottschall’s vivid recollections of the instrument he knew so well shed light on its character and on important details of the style of this builder and his era. The instrument enjoyed an ideal acoustical setting: positioned in a hard plaster shell-shaped apse within a sanctuary of hard plaster walls to offer two and one-half seconds of reverberation. This imparted an unusually bright sound for the specification, crowned by a Swell Tierce Mixture III, a large-scale stop with a prominent third harmonic. The mixture, therefore, was not the ubiquitous Dolce Cornet which had become the preferred voice in this division during this period. Likewise, the Swell Cornopean

tral effects were exhibited. His performance Tuesday evening was complemented by Miss Morgan, a soprano soloist, who sang “There is a Green Hill Far Away,” and by tenor soloist T. F. Halloran, who sang “Be Thou Faithful Unto Death” from Mendelssohn’s *St. Paul*. The choir added an anthem, “O, for the Wings of a Dove,” by Knight. Eddy played works by Louis Thiele, a popular German composer, in both recitals.⁹

First Congregational Church flourished at the McGee Street location until 1907, when it was razed to make way for an office building. The economics of downtown real estate, begging for high-rise office and department store

**Dedicatory Recitals by Clarence Eddy, 1884
First Congregational Church
11th & McGee Streets, Kansas City, Missouri**

Tuesday, December 2, 1884

1. Traumerei Robert Schumann
2. Communion Archer Gibson
3. Funeral March (of a Marionette) . . . Gounod
4. Storm in E minor Lemmens
5. Theme Thiele
6. Fugue in G minor J. S. Bach
7. Overture to Oberon Weber
8. Offertoire de Ste Cecile Batiste

Wednesday, December 3, 1884

1. Overture to William Tell Rossini
2. Festmarsch Meyerbeer
3. Concert in C minor Thiele
4. Prelude (to a new sonata) Guilmant
5. St. Ann Fugue J. S. Bach
6. Gavotta (from Mignon) Ambroise Thomas



KEITH GOTTSCHALL

The 1908 Hutchings organ at First Congregational Church was a 3:26.

connected to the primaries contained the sub and super octave couplers. The chest magnets closely resembled the Kilgen type with the large screw-in brass caps. The special tool to remove these caps was kept in the chamber. The console featured oblique drawknobs and flag indicators to show the organist what stops were activated on the combination action.

First Church covered themselves with glory in engaging Clarence Eddy to dedicate their new instrument, remembering, no doubt, that he had dedicated the prior church's instrument twenty-four years earlier. By now an internationally renowned organ virtuoso living in New York, Eddy was widely acclaimed as the foremost organ recitalist of his generation. This fact was not forgotten three years later when the First Church of Christ, Scientist, tried and failed to engage him to dedicate their new Steere organ (q.v.). Eddy performed on Monday, December 6, 1908, to an overflow audience (see program).

The recital review in the *Kansas City Times* was somewhat critical but is nonetheless intriguing. Unsigned, but most likely written by an organist, it reflected the purist's approach to suitable organ recital fare versus the emergence of transcriptions as a prominent feature of organ programs during

had body and brilliance, in contrast to the often subdued and dark color of this rank.¹⁵

The exquisitely carved, dark-oak case contained a facade comprised of speaking pipes from the 16' Open Diapason of the Great division, beginning with CCC# in the center (the CCC pipe was inside the case), flanked by two small towers projecting from the main case (see photo). In the chamber, reached by two doors in the main case, the Swell division was above and behind the Great division with the Choir division behind the Great, all quite accessible. Two sets of vertical shades on the Swell opened in opposite directions activated by direct mechanical linkage to the console, as was the Choir expression.

The pitman-style electropneumatic windchests were conspicuous for the exterior mechanism: side rail pouches (primaries) and long shallow boxes (containing the pitmans) running the length of the chest. A box

Dedication of the Organ by Clarence Eddy, December 6, 1908
Assisted by Miss Eleanor M. Beardsley of Kansas City, Soprano
First Congregational Church, Admiral Blvd. and Highland Ave., Kansas City, Mo.

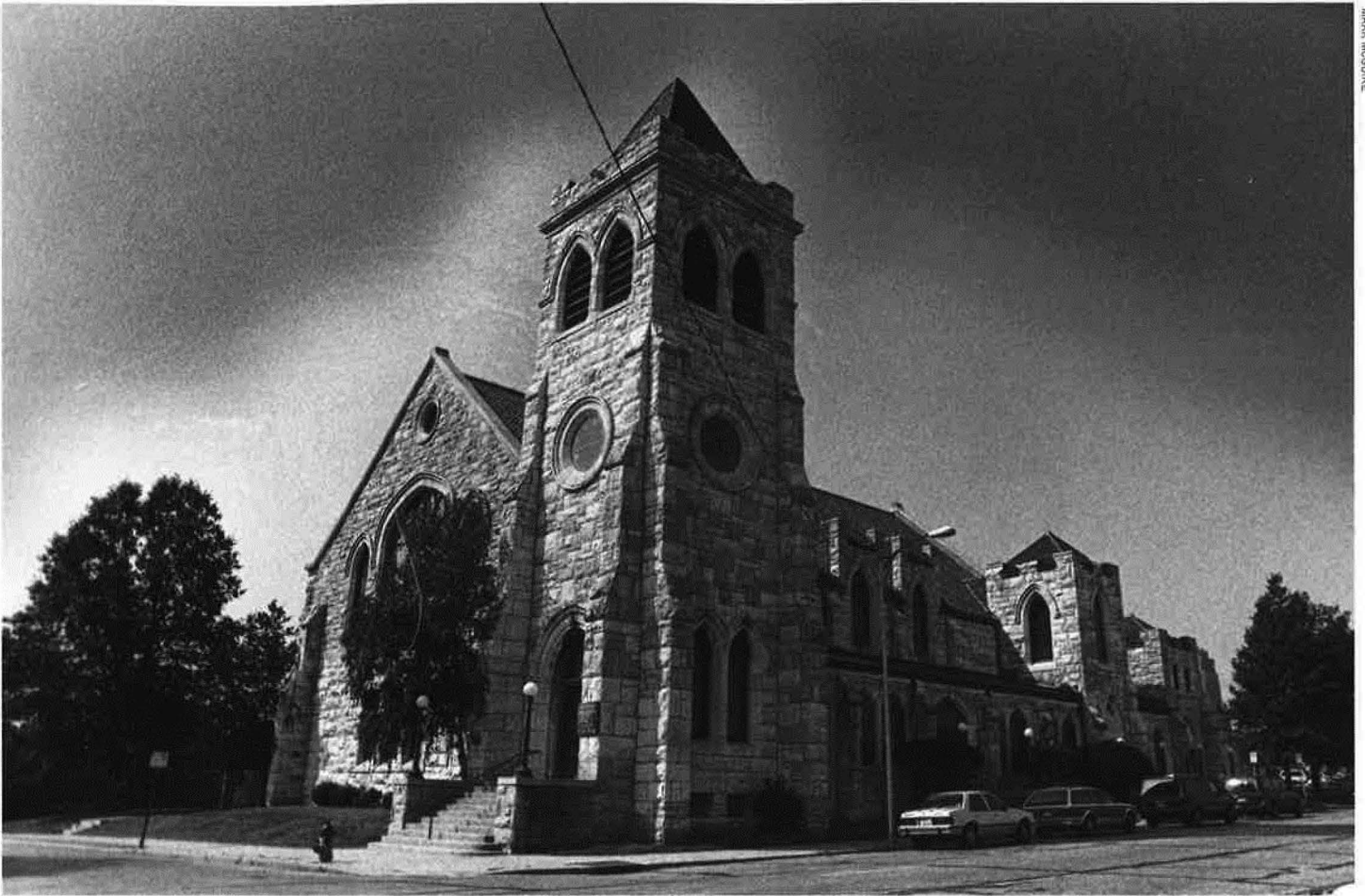
1. Chromatic Fantasia Louis Thiele
 2. (a) Barcarole (new) Gaston M. Dethier
 - (b) Concert Variations, Op. 1 (new) Joseph Bonnet
 3. Soprano Solo — Selected Miss Beardsley
 4. Overture to William Tell Rossini (Arr. by Dudley Buck)
 5. "Love-Death" (Tristan and Isolde). Richard Wagner (Arr. by Archer Gibson)
 6. (a) Canon in B minor Robert Schumann
 - (b) The great G minor Fugue J. S. Bach
 7. (a) Allegretto in E flat William Wolstenholme
 - (b) Finale in B flat
 8. Soprano Solo — Selected Miss Beardsley
 9. (a) "Spring Song" (new) Edwin H. Lemare
 - (b) Fanfare (Etude de Concert) Harry Rowe Shelley
 10. Festival March (new) M. Enrico Bossi
- Encore: Pilgrim's March from Tannhauser . Wagner

1908 Hutchings Organ Company, Boston, Massachusetts
First Congregational Church 1908-1966, Kansas City, Missouri
 Three Manuals and Pedal, 24 Speaking Stops, 26 Ranks

Great Organ 61 notes			Pedal Organ 30 notes (augmented)		
16' Diapason	Metal	61 pipes	16' Diapason	Wood	30 pipes
8' Diapason	Metal	61 pipes	16' Bourdon	Wood	30 pipes
8' Great Flute	Wood	61 pipes	16' Lieblich Gedeckt (Sw.)	Wood	30 notes
8' Gamba	Metal	61 pipes	8' Bass Flute	Wood	12 pipes
4' Octave	Metal	61 pipes	Couplers		
Swell Organ (enclosed)			Swell to Swell 16'	Choir to Great*	
16' Bourdon	Wood	61 pipes	Swell to Swell 4'	Choir to Pedal*	
8' Diapason	Metal	61 pipes	Swell to Great*	Great to Pedal	
8' Viol d'Orchestra	Metal	61 pipes	Swell to Choir*	General Release	
8' Aeoline	Metal	61 pipes	Swell to Pedal*	Pedal Release	
8' Stopped Flute	Wood	61 pipes	Choir to Choir 16'		
4' Harmonic Flute	Metal	61 pipes	*Sub and Super Octave Couplers of the Swell or Choir "couple through"		
4' Violina	Metal	61 pipes	Pedals, etc.		
III Solo Mixture	Metal	183 pipes	Great to Pedal Reversible	Balanced Crescendo	
8' Cornopean	Metal	61 pipes	Sforzando (full organ)	Balanced Swell	
8' Oboe	Metal	61 pipes	Combination Indicator	Balanced Choir	
Tremolo			Combination Recorder		
Choir Organ (enclosed in a swellbox)			Crescendo Indicator		
8' Melodia	Wood	61 pipes	Source: Dedicatory Recital Program (Clarence Eddy), Dec. 6, 1908, First Congregational Church folder, Special Collections, Kansas City Missouri Public Library.		
8' Dulciana	Metal	61 pipes			
4' Flute d'Amour	W & M	61 pipes			
8' Clarinet	Metal	61 pipes			
8' Vox Humana	Metal	61 pipes			

this period. The reviewer asserted that Rossini's *William Tell* "though always sure of a popular reception is not naturally adapted to express the soul of the organ. No amount of skillful adaptation and masterly execution will justify comparison of an organ to an orchestra," adding that "a concert audience and an organ recital audience are very different bodies."¹⁶

In contrast to the review, Barbara Owen observes that Eddy's program was balanced and quite attractive for the period, noteworthy in its embrace of contemporary composers.¹⁷ Dethier, Bonnet, Wolstenholme, Lemare, Shelley and Bossi were all living and composing in 1908. She comments that Eddy began as a "purist" in his recital philosophy, but after 1900 he began to add more transcriptions to his programs. The question of "legitimate" or purely organ music in contrast to transcriptions or orchestral music in organ recitals had emerged as an issue more than two decades earlier, she notes. It was discussed in the pages of John S. Dwight's *Journal of Music*, alluding to the programs of organists Dudley Buck and John Knowles



First Church of Christ, Scientist, Ninth & Forest, 1898, 1910

Paine at the Boston Music Hall. Eddy's program was all organ music except for three transcriptions: one by Rossini and two by Wagner (the encore was Pilgrim's March from *Tannhauser*).

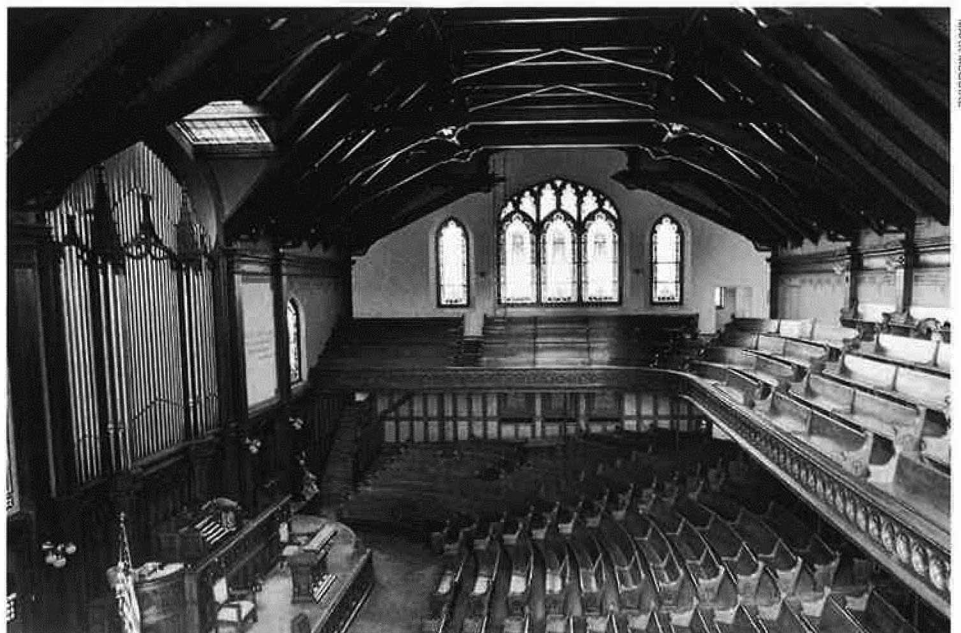
The soloist, Eleanor M. Beardsley, recently returned from studying in Europe, was the daughter of Henry M. Beardsley, prominent lawyer, civic leader and immediate past mayor of Kansas City.¹⁸ Among her selections were the Bach-Gounod arrangement of "Ave Maria" and "Summertime" by London Ronald. The reviewer commented that her voice "has lost nothing of its sweetness and her manner and expression have a charming simplicity which is only too often lost in the course of attaining such technical excellence as she displayed."¹⁹

Following World War II the neighborhood changed, membership dwindled and financial hardship ensued at First Church. Desperate to keep going, in the 1950s the congregation rented the basement to a local pistol club, which erected a shooting gallery for target practice. Finally, all hope vanished and on May 12, 1965, ironically, just a few months short of First Church's Centennial, the tearful congregation voted to disband.²⁰ They left behind the proud legacy of a spiritual home for so many prominent citizens, and the setting for important milestones in the history of the denomination.²¹ The following year this magnificent building fell to the wrecker's ball. The ground became a used-car lot, a sad commentary on the values of our time. The Hutchings organ was taken out by Keith Gottschall and stored in an unused dormitory at Park College while

awaiting a new home. Tragically, it was lost when the building was destroyed by fire in 1978.²²

First Church of Christ, Scientist, 1898

The First Church of Christ, Scientist, located on the southwest corner of Ninth Street and Forest Avenue in what later became the urban renewal district of downtown Kansas City, was dedicated on December 25, 1898. This stately fane is another eloquent example of the beauty of native limestone construction which figures so



Interior, First Church of Christ, Scientist, Ninth & Forest, 1898, 1910



The 1911 J. W. Steere & Son 4m organ at First Church of Christ, Scientist

1911 J. W. Steere and Son, Springfield, Massachusetts
First Church of Christ, Scientist, Kansas City, Missouri
 Four Manuals and Pedal, 47 speaking stops, 46 ranks

Great Organ 61 notes

16' Diapason	Metal	61 pipes
8' First Diapason	Metal	61 pipes
8' Second Diapason	Metal	61 pipes
8' Gemshorn	Metal	61 pipes
8' Gross Flute	Wood	61 pipes
8' Gamba	Metal	61 pipes
4' Octave	Metal	61 pipes
4' Hohl Flute	Wood	61 pipes
2' Super Octave	Metal	61 pipes
8' Trumpet	Metal	61 pipes

Cathedral Chimes

Swell Organ enclosed

16' Bourdon	Wood	61 pipes
8' Diapason	Metal	61 pipes
8' Stopped Flute	Wood	61 pipes
8' Salicional	Metal	61 pipes
8' Viol d'Orchestre	Metal	61 pipes
8' Aeoline	Metal	61 pipes
8' Vox Celestis	Metal	61 pipes
4' Harmonic Flute	Metal	61 pipes
4' Violina	Metal	61 pipes
2' Flautino	Metal	61 pipes
III Solo Mixture	Metal	183 pipes
16' Contra Posaune	Metal	61 pipes
8' Cornopean	Metal	61 pipes
8' Oboe	Metal	61 pipes

Tremolo

Choir Organ

16' Contra Viol	Metal	61 pipes
8' Geigen Diapason	Metal	61 pipes
8' Concert Flute	Wood	61 pipes
8' Quintadena	Metal	61 pipes
8' Dulciana	Metal	61 pipes
8' Unda Maris	Metal	61 pipes
4' Flute d'Amour	Wood	61 pipes
4' Fugara	Metal	61 pipes
8' Clarinet	Metal	61 pipes

Echo Organ

8' Fern Floete	Wood	61 pipes
8' Muted Viol	Metal	61 pipes
8' Viol Celeste	Metal	49 pipes
4' Rohr Flute	Metal	61 pipes
8' Vox Humana	Metal	61 pipes

Tremolo

Pedal Organ

32' Resultant Bass	Metal	32 notes
16' Bourdon	Wood	32 pipes
16' Violone	Metal	32 pipes
16' Contra Viol (Choir)	Metal	32 notes
16' Lieblich Gedeckt (Sw.)	Wood	32 notes
8' Octave	Metal	32 pipes
8' Flute	Wood	32 pipes
8' Violoncello	Wood	32 pipes
16' Trombone	Metal	32 pipes

Couplers

Great to Great 4'	Choir to Great 16'
Great to Pedal 8'	Choir to Great 8'
Swell to Swell 16'	Choir to Pedal 8'
Swell to Swell 4'	Choir to Pedal 4'
Swell to Great 16'	Choir Unison
Swell to Great 8'	Echo to Great 8'
Swell to Great 4'	Echo to Swell 8'
Swell to Choir 16'	Echo to Choir 8'
Swell to Choir 8'	Echo to Pedal 8'
Swell to Choir 4'	Great to Pedal
Swell to Pedal 8'	Swell to Pedal
Swell to Pedal 4'	Choir to Pedal
Swell Unison	Sforzando
Choir to Choir 16'	
Choir to Choir 4'	

Source: Recital Program (Andris I. Rozukalns, Brian A. Williams), October 4, 1981, church files. Also, Mrs. Jewel Napier, organist of the church.

prominently in the architectural history of the city. An Old English Gothic design (see photo), it features light gray Missouri limestone, heavily rock-faced and laid in random ashlar. Local architect George Matthews counted this project as his first commission after establishing his own practice.²³ The organ was a two-manual, twenty-eight register Hook & Hastings, Opus



Console and nameplate, 1911 J. W. Steere & Son organ



1904 & 1923 Estey op. 183 & 2040, Second Church of Christ, Scientist

1837, installed in 1899 at a cost of \$4,000.²⁴ On January 29, 1910, a catastrophic fire, attributed to defective wiring, swept the church, destroying the sanctuary and the Hook & Hastings organ.²⁵ Within seven months a new and enlarged sanctuary had been completed to the design of another local architect, Herman J. Stroeh. This spacious sanctuary features a box truss ceiling, exquisitely detailed dark-oak woodwork, and Pullman carpet. The seating capacity is 1,400.

The congregation moved swiftly to replace the organ. On February 3, 1910, a committee of three was appointed to “investigate the question of pipe organs” and was requested to travel to Chicago to obtain further information (there is no record of the journey).²⁶ Church minutes of March 22 record that “the opinion prevailed that there should be no echo organ placed in the church at present.”²⁷ On April 13, however, a contract was awarded to J. W. Steere & Son of Springfield, Massachusetts, for a forty-six rank, four-manual instrument, including Echo, for \$11,000 (see photo and stoplist).²⁸

In the author’s judgment, the Steere organ is one of the finest pipe organs in the greater metropolitan area, and an absolutely stunning instrument. The stoplist is reminiscent of the period: a plethora of eight foot voices but enough upperwork and reeds to give it a colorful and full ensemble. The three-rank mixture on the Swell division is a real mixture, not a Dolce Cornet. This instrument employs the Weigle windchest, one of a species of membrane chests developed during this period (see diagram).²⁹ Serviced by

Marion L. “Pete” Schockley, the instrument has undergone some restoration work by Michael Quimby. It is lovingly venerated by the small but devoted congregation, who have applied for foundation grants for a full restoration by the Reuter Organ Company.

Second Church of Christ, Scientist, 1904

The Second Church of Christ, Scientist, was built on the northeast corner of 31st Street and Troost Avenue in 1904. The granite cornerstone, laid in October 1902, was selected from New Hampshire, Mary Baker Eddy’s home state. Deposited in a copper box in the cornerstone were copies of the Bible, Mrs. Eddy’s writings, church periodicals and a list of the Second Church membership.³⁰ The Roman doric design (see photo) was by New York architect Frederick R. Comstock.³¹ This architectural masterpiece was, arguably, the most elegant church edifice ever constructed in greater Kansas City. The location, on what was said to be the highest elevation in Jackson County, was symbolized from scripture (Matthew 5:14) as the “city that is set on a hill cannot be hid from.” Constructed of native dressed Phoenix limestone, Second Church was marked by four front columns, five feet in diameter and rising 41 feet (see photo). The lighted dome rose 102 feet from grade.³² The *Illustrated Review* called it “one of the handsomest and most complete church edifices west of New York City.”³³

Second Church spared no expense in creating a house of worship of truly palatial grandeur and scoured the country for artisans of national reputation to execute the work. The two-story vestibule featured fireplaces and illuminated art glass circles. Noted



COURTESY: FREDSON ROUSSELL

Second Church of Christ Scientist, 31st & Troost, 1904-1955m Frederick R. Comstock, architect

muralist Edward J. Holslag painted life-size Biblical scenes on arched ceilings above the marble stairways leading from the vestibule to the second floor auditorium. His work is found in the Library of Congress in Washington.³⁴ The interior woodwork of the auditorium, of costly mahogany, birch and cherry, was installed by the Roehr Company of Bucyrus, Ohio, one of several distant firms who participated in the project. Their signature work is found in the Philadelphia Mint, the Chicago Post Office, and the Annapolis Naval Academy.³⁵ The auditorium seating capacity, in opera chairs, was 1,029.

The organ in 1904 was Estey Organ Company's opus 183, a 28-rank two-manual tubular-pneumatic action instrument, including Haskell's "patent register action," purchased for \$7,500 (see stoplist and photo).³⁶ In the architect's design, the added flexibility of an expanded pipe facade in a non-mechanical layout meant that all of the pipes could match the room proportionately. "It is a striking and impressive feature of the auditorium and blends beautifully in the harmonious treatment of the whole interior," the *Illustrated Review* wrote in commenting on the instrument and the church.³⁷ In 1923 the instrument was enlarged to a 36-rank three-manual with electropneumatic action as Estey

**1904 Estey Organ Company Opus 183, Brattleboro, Vermont
Second Church of Christ Scientist, Kansas City, Missouri
Two Manuals and Pedal, 26 Speaking Stops, 28 Ranks**

Great Organ

16' Double Open Diapason	61 pipes
8' Open Diapason	61 pipes
8' Dulciana	61 pipes
8' Melodia	61 pipes
4' Principal	61 pipes
4' Flute d'Amour	61 pipes
2 2/3' Twelfth	61 pipes
2' Fifteenth	61 pipes
8' Trumpet	61 pipes

Pedal Organ

16' Double Open Diapason	30 pipes
16' Bourdon	30 pipes
8' Violoncello	30 pipes

Piston Movements

"Combinations visibly affect the stops. Three affecting Great and Pedal, Three affecting Swell and Pedal. All are Double Acting."

Source: *The Church Economist*, August, 1904, p. 292

Swell Organ

16' Bourdon	61 pipes
8' Violin Diapason	61 pipes
8' Salicional	61 pipes
8' Aeoline	61 pipes
8' Vox Celeste	49 pipes
8' Quintadena	61 pipes
8' Stopped Diapason	61 pipes
4' Flute Harmonique	61 pipes
4' Violina	61 pipes
2' Flageolet	61 pipes
III Cornet	183 pipes
8' Cornopean	61 pipes
8' Oboe	61 pipes
8' Vox Angelica	122 pipes

Pedal movements

(Combination pistons adjustable)

Great Organ Forte	Great to Pedal reversible
Great Organ Piano	Balanced Swell Pedal
Swell Organ Forte	Balanced Crescendo
Swell Organ Piano	and Diminuendo Pedal

Notes on Estey's 1923 rebuilding of the 1904 Estey

1. The revised specification called for substituting a 4' Flauto Traverso for the 4' Flute d'Amour on the Great. However, in a letter to the serviceman, Fred N. Hale, November 29, 1922, J. G. Estey wrote "The Flute d'Amour board is not wide enough, nor are the pneumatics large enough to permit the substitution of Flauto Traverso for Flute d'Amour."
 2. The contract specified that the Violin Diapason on the Swell would be moved to the Choir and replaced with an Open Diapason. In Estey's letter to Hale (op. cit., Nov. 29, 1922) he wrote: "The Violin Diapason is a special tapered scale and the board is not wide enough to take a larger scale and consequently we do not think it would be possible to change this stop. The Vox Humana, which is intended to replace the Quintadena, will go on the Quintadena board but it will be in a very awkward position for tuning. However this is not an objection."
 3. Wood Oboe (Opus 183) replaced by a metal rank, letter to Estey from Mrs. Perl Lyons, Clerk of the Church, October 10, 1923.
 4. The Vox Angelica was composed of a small scale string and a 2 2/3' flue winded from the same valve. Source: Charles McManis who tuned the organ in the 1930s with Peter Nielsen.
 5. 12 pipes from Swell 16' Bourdon
 6. From Pedal 16' Double Open Diapason.
- Source:** Estey Organ Company files, Brattleboro, Vermont. Also John Wessel, organbuilder, Brattleboro, Vermont.

**1923 Estey Organ Company Opus 2090, Brattleboro, Vermont, Second Church of Christ, Scientist, Kansas City, Missouri
Three Manuals and Pedal, 33 Speaking Stops, 34 Ranks**

Great Organ

16' Double Open Diapason	Metal	61 pipes
8' Open Diapason	Metal	61 pipes
8' Viola di Gamba	Metal	61 pipes
8' Dulciana	Metal	61 pipes
8' Melodia	Wood	61 pipes
4' Principal	Metal	61 pipes
4' Flute d'Amour ¹	Wood	61 pipes
2 2/3' Twelfth	Metal	61 pipes
2' Fifteenth	Metal	61 pipes
8' Trumpet	Metal	61 pipes

Tremolo

Choir Organ

8' Open Diapason	Metal	73 pipes
8' Clarabella	Wood	73 pipes
8' Viol d'Orchestre	Metal	73 pipes
8' Quintadena	Metal	73 pipes
8' Unda Maris	Metal	61 pipes
4' Flauto Traverso	Wood	73 pipes
8' Clarinet (labial)	Metal	73 pipes

Tremolo

Swell Organ

16' Bourdon	Wood	73 pipes
8' Violin Diapason ²	Metal	73 pipes
8' Salicional	Metal	61 pipes
8' Aeoline	Metal	73 pipes
8' Voix Celeste	Metal	61 pipes
8' Stopped Diapason	Wood	73 pipes
4' Flute Harmonic	Metal	73 pipes
2' Flageolet	Metal	61 pipes
III Cornet (Mixture)	Metal	183 pipes
8' Cornopean	Metal	73 pipes
8' Oboe (labial) ³	Metal	61 pipes
8' Vox Angelica ⁴	Metal	146 pipes

Tremolo

Pedal Organ

16' Double Open Diapason	Wood	30 pipes
16' Bourdon	Wood	30 pipes
16' Lieblich Gedackt ⁵	Wood	30 notes
8' Violoncello	Wood	30 pipes
8' Bass Flute ⁶	Wood	12 pipes

Couplers

Great to Great 4'	Choir to Great 4'
Swell to Great 4'	Choir to Great 8'
Swell to Great 8'	Choir to Great 16'
Swell to Great 16'	Swell to Swell 4'
Swell to Swell 16'	Great to Pedal
Swell to Choir 8'	Swell to Pedal
Choir to Choir 4'	Choir to Pedal
Choir to Choir 16'	Pedal to Pedal 4'
Swell Unison Separation "on" and "off" Piston	
Choir Unison Separation "on" and "off" Piston	
Balanced Swell and Choir Pedals	
Balanced Adjustable Crescendo Pedal with Indicator	
Great to Pedal Reversible	
Swell to Pedal Reversible	

Source: Estey Organ Company files, Brattleboro, Vermont. Also John Wessel, organbuilder, Brattleboro, Vermont.

opus 2090. Charles McManis, veteran Kansas City, Kansas, organbuilder (now living and working in Connecticut) tuned the instrument in the 1930s with Peter Nielsen, with whom he apprenticed early in his career. He recalls certain distinctive tonal features of the organ, representative of the innovative tonal philosophy of the Estey Company and the work of its talented voicers, headed by William E. Haskell. The Vox Angelica on the Swell, a stop resembling a soft clarinet, was comprised of two ranks of pipes: an Aeoline-scale string and a 2 $\frac{2}{3}$ ' flue, winded from the same valve. The Clarabella, also on the Swell, resembled a "smooth" Melodia, in contrast to the conventional Clarabella which is generally larger in scale than a Melodia. It had a rich sound and when coupled to the Unda Maris produced an exquisite tonal color. The Clarinet, like the Oboe a labial flue pipe, was moderately scaled and was flared at the top with a canister and a hook.³⁸

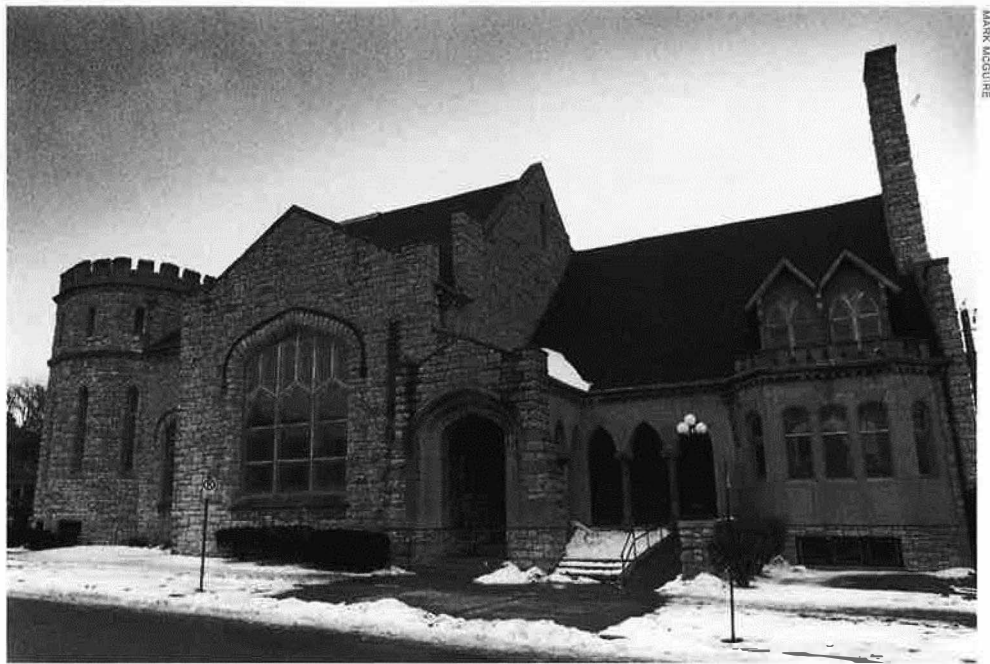
In a familiar story, population moved to the southern part of the city after World War II, and the neighborhood changed. The dwindling membership of Second Church faced staggering expenses to upgrade the heating and air conditioning systems. In 1955, confronting the inevitable, they sold the property to the J. C. Penney Company for a store site. This magnificent building and everything in it, save a few glass circles taken to a Reading Room but including the Estey pipe organ, were lost to the wrecker's ball.³⁹

Westminster Congregational Church, 1905

Westminster Congregational Church is located on the southwest corner of 36th and Walnut Streets. The site was selected because of a desire to be represented in the fashionable Hyde Park district of Kansas City. The cornerstone was laid on May 22, 1904. The design is a duplicate of the Prytania Street Presbyterian Church in New Orleans. A three-person committee had traveled to New Orleans in 1903 to survey the Prytania Church, singled out for its "acoustical perfection." Upon their recommendation, the parishioners purchased the plans from the New Orleans architectural firm of Diboll and Owen, designers of the Prytania building. The Kansas City firm of Bracklein and Martling were associate architects.⁴⁰ This striking building is noteworthy in Kansas City as an early example of the "Akron Plan" style of church design as well as an excellent rendition of Early Gothic Revival architecture (see photo).

The Akron Plan, a concept gaining popularity during this period, is characterized by a square rather than a rectangular sanctuary. An adjacent Sunday School main room and small rooms opened directly into the sanctuary and could be closed off by a large door. The pulpit platform and the organ behind it (see photo) were customarily located in one corner of the square sanctuary.⁴¹

Westminster's pipe organ is a three-manual, twenty-eight rank Hutchings-Votey, Opus 1565, installed in 1905 (see stolist). The pipework is original, still in remarkably good condition and includes 402 cone-tuned pipes. The action initially was tubular pneumatic but was converted to electropneumatic sometime afterwards, probably by the Marshall Brothers, a local service firm.⁴² The pit-



Victorious Church of Deliverance, formerly Westminster Congregational Church (1905-1996), 36th & Walnut, Kansas City, Missouri, Diboll & Owen, architects

man windchests (see diagram) are of the type first used by Hutchings-Votey in 1899, according to Audsley.⁴³ A blind combination action is programmed by switches inside the organ case. Among few changes over the years were the addition of the Unda Maris on the Choir, whose windchest is positioned on the Choir walkboard. The crescendo pedal is a replacement of the original. Indicator lights for the combination action were added on the console, as was the 32' Resultant switch and drawknob. William T. Pugh, who services the organ, comments that its value lies partially in the fact that so few changes have been made since the installation. "It shows us what American organbuilding was like in the first decade of this century, and is truly an historic instrument," he remarks.⁴⁴ In October, 1922, Westminster Church added a

1905 Hutchings-Votey Organ Company, Op. 1565, Boston, Massachusetts Westminster Congregational Church 1905-1996, Kansas City, Missouri Victorious Church of Deliverance since 1996 Three Manuals and Pedal, 28 Speaking Stops, 27 Ranks

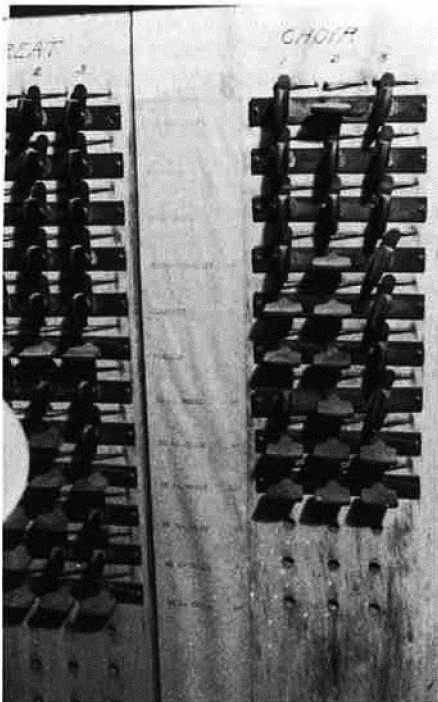
Great Organ			Choir Organ		
8' Diapason	Metal	61 pipes	8' Concert Flute	Wood	61 pipes
8' Gross Floete	Wood	61 pipes	8' Dulciana	Metal	61 pipes
8' Gamba	Metal	61 pipes	8' Unda Maris	Metal	49 pipes
4' Octave	Metal	61 pipes	4' Flute Harmonique	Metal	61 pipes
4' Wald Flute	Wood	61 pipes	8' Clarinet	Metal	61 pipes
8' Trumpet	Metal	61 pipes	Tremolo		
Swell Organ			Pedal Organ		
16' Bourdon Treble	Wood	49 pipes	16' Diapason	Metal	32 pipes
16' Bourdon Bass	Wood	12 pipes	16' Bourdon	Wood	32 pipes
8' Diapason	Metal	61 pipes	16' Lieblich Gedackt (Sw.)	Wood	32 notes
8' Stopped Diapason	Wood	61 pipes	8' Flute (from Bourdon)		12 pipes
8' Viol d'Orchestre	Metal	61 pipes	Couplers		
8' Vox Celestis	Metal	61 pipes	Great to Great 16	Swell to Pedal 8	
8' Aeoline	Metal	61 pipes	Great to Great 4	Swell to Pedal 4	
4' Flauto Traverso	Wood	61 pipes	Great to Pedal 8	Choir to Choir 16	
2' Flautino	Metal	61 pipes	Swell to Swell 16	Choir to Choir 4	
III Dolce Cornet	Metal	183 pipes	Swell to Swell 4	Choir to Great 16	
8' Cornopean	Metal	61 pipes	Swell to Great 16	Choir to Great 8	
8' Oboe	Metal	61 pipes	Swell to Great 8	Choir to Great 4	
8' Vox Humana	Metal	61 pipes	Swell to Great 4	Choir to Pedal 8	
Tremolo			Swell to Choir 16		
			Swell to Choir 8		
			Swell to Choir 4		

Source: Rae Ann Sitler, "A Chronological Catalogue of Pipe Organs In Kansas City, Missouri, Prior To 1930" (Kansas City, 1982), p. 42



PHOTOS BY MARK ACQUILINE

1905 Hutchings-Votey, Victorious Church of Deliverance, formerly Westminster Congregational Church. RIGHT: Pipes of the Great BELOW: Console and setter board



sixteen-note Deagan Tower Chime System, which is now the fourth or fifth oldest operational Deagan system of this type in America.⁴⁵

In June, 1996, following a drastic decline in membership and revenue as the neighborhood changed, Westminster Congregational Church closed its doors. The building was sold to the Victorious Church of Deliverance, a Pentecostal group who use the Hutchings organ sparingly in their services. The pastor, the Reverend Lawrence Farina, has been appraised of its historic and contemporary value and has pledged to retain it. It is hoped that the church will be visited by Friends of Sacred Structures, a local church preservation group in Kansas City who periodically schedule tours of historic churches.

Third Church of Christ, Scientist, 1922

The Third Church of Christ, Scientist, located on the northeast corner of 40th and Walnut streets, was completed in 1922. Keene and Simpson, prominent Kansas City architects, designed the edi-

fice in a Classical Revival style (see photo) for the congregation in the then upscale Westport District. An exterior of light gray matte brick with Bedford limestone trim and four Doric columns distinguishes the building. The auditorium, seating 875 in beautiful walnut wood pews, is accented by indirect lighting.⁴⁶

The three-manual, 34-rank Hook & Hastings organ, Opus 2460, was built in accordance with the tastes of the day, and in marked contrast to the preferences of postwar generations. It is the quintessential eight-foot-pitch organ (see stoplist). Fully 77 percent of the manual stops are at unison pitch: seven of nine on the Great, ten of thirteen on the Swell and seven of nine on the Choir. This was a characteristic of stoplists of this period, when the "horizontal" tonal palette predominated. The predominance of eight-foot stops in this instrument and others of this era is underscored by the first, second and third Diapasons on the Great. In these stoplists the first Diapason is conceived as a large scale voice for power. The second is a smaller scale of English pedigree. Smaller yet is the

third Diapason, which is closer to a Violin Diapason and can be used effectively when coupled to other manuals.

Each of the 8' Open Diapason ranks on the Great division, symbolic of the tonal structure of the instrument, has its own harmonic quality and each blends well with the 4' Octave. The pipework in these ranks is slotted, which traditionally imparts a horn-like quality to the sound and enables the bass octave to speak more promptly. In this case, slotting was, perhaps, the builder's choice to augment tonal egress from chambers in an otherwise buried instrument. Strings were counted upon to brighten the Diapasons. The four-foot coupler was indispensable in augmenting the tonal palette to achieve a brighter, more harmonically expansive ensemble. Reeds added their customary timbre but tended to be somewhat dark, for example, the tuba-like Cornopean.⁴⁷

This instrument has much to commend it. The stoplist of predominantly unison voices, each building on the other in a horizontal harmonic progression, imparts a "color" character to the instrument in contrast to the dynamic "pitch" character of many contemporary organs. The resulting ensemble is cohesive and pleasing; ideally suited to the building and to the worship service of the Christian Science faith. As Michael Quimby points out, the voicing of the individual ranks is superb, producing a very refined and finished sound.⁴⁸ He adds that the tonal result is certainly better than average for this period, and notably superior to that of midwestern builders then prominent in the Kansas City market.

Among organists at Third Church over the years were the legendary P. Hans Flath, well-known theater organ artist and studio organist of radio station KMBC, and Gladys Schnorf, a popular piano teacher who educated a generation of keyboard performers in the city.



Church House of Westport, formerly Third Church of Christ, Scientist, 40th & Walnut, Kansas City, Missouri, Keene & Simpson, architects, 1922

The congregation of Third Church disbanded several years ago and the building was acquired by the Church House of Westport, which does not use the organ in their services. They have inquired about its possible removal, but they have pledged to retain it until a suitable new location can be found.

Summary

The six churches and pipe organs discussed in the foregoing denote several major developments and emerging trends in municipal history, urban culture, church architecture and organbuilding. The pivotal role of a growing economy and a prosperous and supportive populace cannot be overestimated. In this era, opulent churches were an integral part of an attractive urban landscape. They made a statement for the family fortunes which built them and were a source of identity and pride for the congregation. De-

1923 Hook & Hastings op. 2460, Boston, Massachusetts
Third Church of Christ, Scientist (1922-1989) Church House of Westport (since 1995), Kansas City, Missouri
 Three Manuals and Pedal, 36 Speaking Stops, 34 Ranks

Great Organ

8' First Diapason	Metal	61 pipes
8' Second Diapason	Metal	61 pipes
8' Third Diapason	Metal	61 pipes
8' Doppel Flute	Wood	61 pipes
8' Gamba	Metal	61 pipes
8' Gemshorn	Metal	61 pipes
4' Octave	Metal	61 pipes
4' Harmonic Flute	Metal	61 pipes
8' Trumpet ¹	Metal	61 pipes

Chimes

Choir Organ

8' English Diapason	Metal	73 pipes
8' Concert Flute	Wood	73 pipes
8' Dulciana	Metal	73 pipes
8' Unda Maris	Metal	73 pipes
4' Flute d'Amour	Wood	73 pipes
2' Piccolo	Metal	73 pipes
8' Clarinet	Metal	73 pipes

Tremolo

8' Harp
4' Celesta
Harp Dampers off

Swell Organ

16' Bourdon	Wood	73 Pipes
8' Open Diapason	Metal	73 pipes
8' Stopped Diapason	Wood	73 pipes
8' Salicional	Metal	73 pipes
8' Quintadena	Metal	73 pipes
8' Viol d'Orchestre	Metal	73 pipes
8' Aeoline	Metal	73 pipes
8' Voix Celeste	Metal	49 pipes
4' Flauto Traverso	Wood	73 pipes
III Dolce Cornet	Metal	183 pipes
8' Cornopean ²	Metal	73 pipes
8' Oboe	Metal	73 pipes
8' Vox Humana	Metal	73 pipes

Tremolo

Pedal Organ

32' Resultant		32 notes
16' Open Diapason	Metal	32 pipes
16' Bourdon	Wood	32 pipes
16' Violone	Metal	32 pipes
16' Dolce Bourdon (Swell)		32 notes
8' Gross Flute (16' Diapason)		12 pipes
8' Dolce Flute (16' Bourdon)		12 pipes

Couplers

Great to Great	16	Swell to Choir	16
Great to Great	4	Swell to Choir	8
Great to Pedal	8	Swell to Choir	4
Great to Pedal	4	Swell to Pedal	4
Swell to Swell	16	Swell to Pedal	4
Swell to Swell	4	Choir to Choir	16
Swell to Great	16	Choir to Choir	4
Swell to Great	8	Choir to Great	16
Swell to Great	4	Choir to Great	8
		Choir to Pedal	8

The original console was replaced by an Austin stopkey console in 1947.

1. The original Trumpet was replaced by a Wicks Trumpet, circa 1960

2. The Cornopean was replaced by a Wicks Fagot, circa 1960.

Source: Rae Ann Sitler, "A Chronological Catalogue Of Pipe Organs In Kansas City Prior to 1930," (Kansas City, 1982), pp. 118-119. Also Keith Gottschall, notes, March 7, 1985.

nominal affiliation and corporate worship enjoyed a hal-
lowed place in the life of Kansas City. Citizens gave generously in
support of their churches from a sense of identity, obligation and in
gratitude for the blessings of life. As Thomas C. Reeves commented
recently; "Clergymen, educators, businessmen, and Americans
from all walks of life attributed their freedom, their prosperity and
their happiness to the God they worshiped in their churches."⁴⁹

The pipe organ was embraced as central to the building and vi-
tal to church services. Its place in the sanctuary complemented the
grandeur of stained glass and fine woodwork, and its glorious mu-
sic reinforced the experience of corporate worship. The result was
a close symbiotic relationship between the church and the organ:
the church made the organ and the organ made the church.

These six instruments are evidence of an observation made
thirty years ago by the late Jim Suttie, who said that in Kansas City
the so-called "eastern" denominations, those originating primarily
in New England, tended to buy from eastern builders. In Kansas
City, the churches were Congregational and Christian Science and
the builders were Estey, Hutchings, Odell, Steere, and Hook &
Hastings. Perhaps this was also true in other midwestern cities.

Pipe organs must be evaluated in the context of the times: the
place of the instrument in the churches of their day and the tastes
and preferences in church music and organ design prevailing
when they were built. Each of the six instruments discussed in this
paper is a worthy example of the art of organbuilding. They repre-
sent a rich legacy from a bygone era.

*This paper is dedicated to the blessed memory of four longtime
participants in the Kansas City pipe organ scene and valued friends:
James F. Akright, Fields M. Duncan, Jr., Arnold J. Feyh and James C.
Suttie. There is little in this narrative they would not have known.*

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Walsh and John Wessel.*

Notes

1. Donald B. Dodd, compiler, *Historical Statistics of the States of the
United States*, Westport, Connecticut, Greenwood Press, 1993, 451-
452.

2. Dodd, pp. 205, 206, 325, 389.

3. William R. Graves, "Old Congregation Fades Away," *The Kansas
City Star*, Aug. 30, 1965, (97: 306), 1, 5.

4. The selection of these six churches and their pipe organs is arbi-
trary. Omitted but nonetheless important are two other churches and
instruments: Grand Avenue Temple with its 1910 E. M. Skinner "tro-
phy" instrument of 64 ranks and 71 speakingstops, partially restored in
recent years by Quimby Pipe Organs and covered in a *Tracker* article:
David Lewis, Mark McGuire and Michael Quimby, "E. M. Skinner Opus
190," 28: 4 (1984), 20-24. Also Independence Boulevard Christian
Church with its 1910 69-stop, 63-rank Austin organ. For the latter see
Rae Ann Sitler, *A Chronological Catalogue of Pipe Organs in Kansas City,
Missouri prior to 1930*, Master's thesis, University of Missouri-Kansas
City, Kansas City, Missouri, 1982, 55-69.

5. *The Kansas City Times*, Sunday, Nov. 30, 1884, 29:152, p. 3.

6. See among other sources the obituary of Dr. Henry Hopkins, *The
Kansas City Star*, Tuesday, Aug. 18, 1908, p. 2. A Civil War veteran,
Henry Hopkins was a son of the legendary Mark Hopkins, president of
Williams College.

7. *The Times*, Nov. 30, 1884, p. 3.

8. *The Kansas City Times*, Wednesday, Dec. 3, 1884, p. 3.

9. Telephone interview with Barbara Owen, Feb. 14, 1997.

10. The Clyde Church had an 1891 Stevens organ costing \$1,675. A
*Brief History of The First Congregational Church, Kansas City, Missouri,
1866-1909* (Kansas City, Mo., 1909), p. 77.

11. *The Congregationalists and Christian World*, Dec. 26, 1908, p.
915. See also Mrs. George E. Spera, "A Sermon," First Congregational
Church, Sunday, June 6, 1965, *passim* and Mrs. Olive L. Hoggins, "Con-

gregational Churches" *The Kansas City Post*, Dec. 31, 1927, in scrap-
book, Kansas City Public Library, Ref. 096 H71h No. 24, pp. 1, 3.

12. Kansas City Public Library, Special Collections 29, Box 2, Folder
48.

13. *The Congregationalist and Christian World*, p. 915.

14. The archetype of the institutional church in Kansas City is the
block-long Independence Boulevard Christian Church at Independence
and Gladstone Boulevards. Built in 1905-1910, it was funded by the
lumber magnate Robert A. Long whose gated mansion nearby is now
the Kansas City Museum.

15. W. Keith Gottschall, proprietor, Mid-States Pipe Organ Service,
letter to the author, Feb. 16, 1997.

16. *The Kansas City Times*, Dec. 8, 1908, (71: 294), p. 9.

17. Barbara J. Owen, FAX and telephone interview, September 16,
1996.

18. Henry M. Beardsley (1858-1938): alderman, 1898-1904; presi-
dent, Board of Public Works, 1904-1905; mayor, 1906. Also, president,
Kansas City Bar Association, 1905. Green, George Fuller, *A Condensed
History of the Kansas City Area, Kansas City, Mo.* (Kansas City: The Low-
ell Press, 1968), 107-108.

19. *The Times*, December 8, 1908.

20. *The Parish News*, First Congregational Church of Kansas City,
Missouri, May 1965, p. 1. Also, *The Kansas City Star*, August 30, 1965.

21. The Conference adopted a new constitution, the preamble of
which became known as the "Kansas Statement" or the "Kansas City
Creed." See Mrs. George E. Spera, p. 5. Also, John Von Rohr, *The Shap-
ing of American Congregationalism 1620-1957* (Cleveland: The Pilgrim
Press, 1992), 356, 365.

22. Gottschall.

23. Missouri Department of Natural Resources, Historic Preserva-
tion Program, Inventory Form, Ref. 93JA0320, Sept. 1993, p. 3. Farlow,
Alfred, "A Description of two Missouri Christian Science Churches," *Il-
lustrated Review*, 4:1 (Jan. 1911), p. 13. Also, "Datelist on First Church
of Christ, Scientist, Kansas City," Church History, The First Church of
Christ, Scientist, Boston, Jul. 1995. Alfred Farlow, an early reader, later
became president of the Mother Church in Boston and an advisor to
Mrs. Eddy.

24. *The Hook Opus List, 1829-1916* in Facsimile, comp. William T.
Van Pelt (Richmond: Organ Historical Society, 1991), 79. In 1908,
James Day maintained and tuned the organ four times a year for
\$65.00. In 1910, in response to his proposal to install an "Electric Blow-
ing Apparatus," a committee was appointed to investigate the differ-
ence between the Kinetic System and the Orgoblo System (no decision
was reported). Minutes, First Church of Christ Scientist, Jan. 3, 1910. In
June, 1911, Day proposed to maintain and tune the new Steere organ
twice a year for \$150 "...and will visit the church every two weeks to
tune the reeds." Letter from James Day to Music Committee, First
Church of Christ, Scientist, Jun. 20, 1911. Church records.

25. *The Kansas City Post*, Sunday, Jan. 30, 1910 (4:323), pp.1-2. *The
Kansas City Star*, Sunday, Jan 30, 1910 (30:135), 1-2.

26. Minutes, First Church of Christ, Scientist, Feb. 3, 1910.

27. Minutes, Mar. 22, 1910.

28. Minutes, Apr. 13, 1910.

29. Carl Gottlieb Weigle received an American patent on his wind-
chest in 1891. This design was utilized by Steere after 1897, having
been acquired by Paul Buhl, who obtained the exclusive American
rights to it after emigrating from Germany in 1893 and who was em-
ployed by Steere. George Ashdown Audsley, *The Art of Organ-building*
(New York, Dover Publications, 1965), 315-316, and Barbara Owen,
The Organ in New England (Raleigh: Sunbury Press, 1979), 309.

30. "Historical Record of Second Church of Christ, Scientist, Kansas
City, Missouri," compiled by Mrs. Jennie Baird Schooley, et al., May 18,
1933, pp. 3, 5. See also "Christian Science in Missouri," *Illustrated Re-
view*, Chicago, Jan. 1911 (4:1), p. 13. See also *The Music World and Re-
view*, Kansas City, Mo., Mar. 1, 1912, p. 1.

31. Frederick R. Comstock (1866-1942): Born at Ballston Spa, New
York, he was educated at Union College and Columbia University, later
began architectural study under Professor Ware at M.I.T. Henry F.
Withey and Ellsie Rathburn Withey, *Biographical Dictionary of Ameri-
can Architects* (Los Angeles: New Age Publishing Co., 1956), p. 133.
Obituary, *New York Times*, Oct. 22, 1942, 21.

32. Schooley, p. 6 and *Illustrated Review*, p. 7.

33. *Illustrated Review*, p. 7. The landscaping at Second Church, by lo-
cal landscape architect Sid J. Hare, came to the attention of Mrs. Eddy,
who engaged him to landscape her home in Brookline, Mass., and the
Christian Science Benevolent Society in Chestnut Hill. Schooley, p. 7.

34. The Biblical scenes were Jesus raising Jairus' daughter from the dead and healing the sick. A native of Buffalo, New York, Edward J. Holslag (1870-1930) studied with John LaFarge and at the National Academy of Design. In 1903, the year before the Second Church of Christ, Scientist was built, he painted murals depicting the journey of the pioneers along the Santa Fe Trail in the Savoy Grill. A venerable eatery in downtown Kansas City, the Savoy has been host to numerous U.S. presidents. Holslag's work is seen there today. His work was also found in many hotels during this period. See Peter Hastings Falk, ed., *Who Was Who in American Art* (Madison, Connecticut: Sound View Press, 1985), 289. Also "Wine List," *The Savoy Grill*, Kansas City Missouri.

35. Charles Roehr, emigrating from Saxony in 1855, built a nationwide business in fine interior woodwork. His work is also found in office buildings in New York City, Hartford, Boston and Pittsburgh, and in Daniel G. Arnold, M.D., *About Bucyrus* (Indianapolis: McM Corporation, 1971), 60. John E. Hopley, *History of Crawford County, Ohio and Representative Citizens* (Richmond [Ind.]: Arnold Publishing Co., n.d., p. 1220. Crawford County Chapter of the Ohio Genealogical Society, Inc., *Families of Crawford County, Ohio 1977-78* (Evansville [Ind.]: Unigraphic Inc., 1979, p. 230.

36. Schooley, p. 8.

37. *Illustrated Review*, p. 7.

38. Telephone interview with Charles McManis, Jan 3, 1997.

39. L. Prescott Platt, "Business Crowds About a Familiar Church", *The Kansas City Star*, March 20, 1955, 12E.

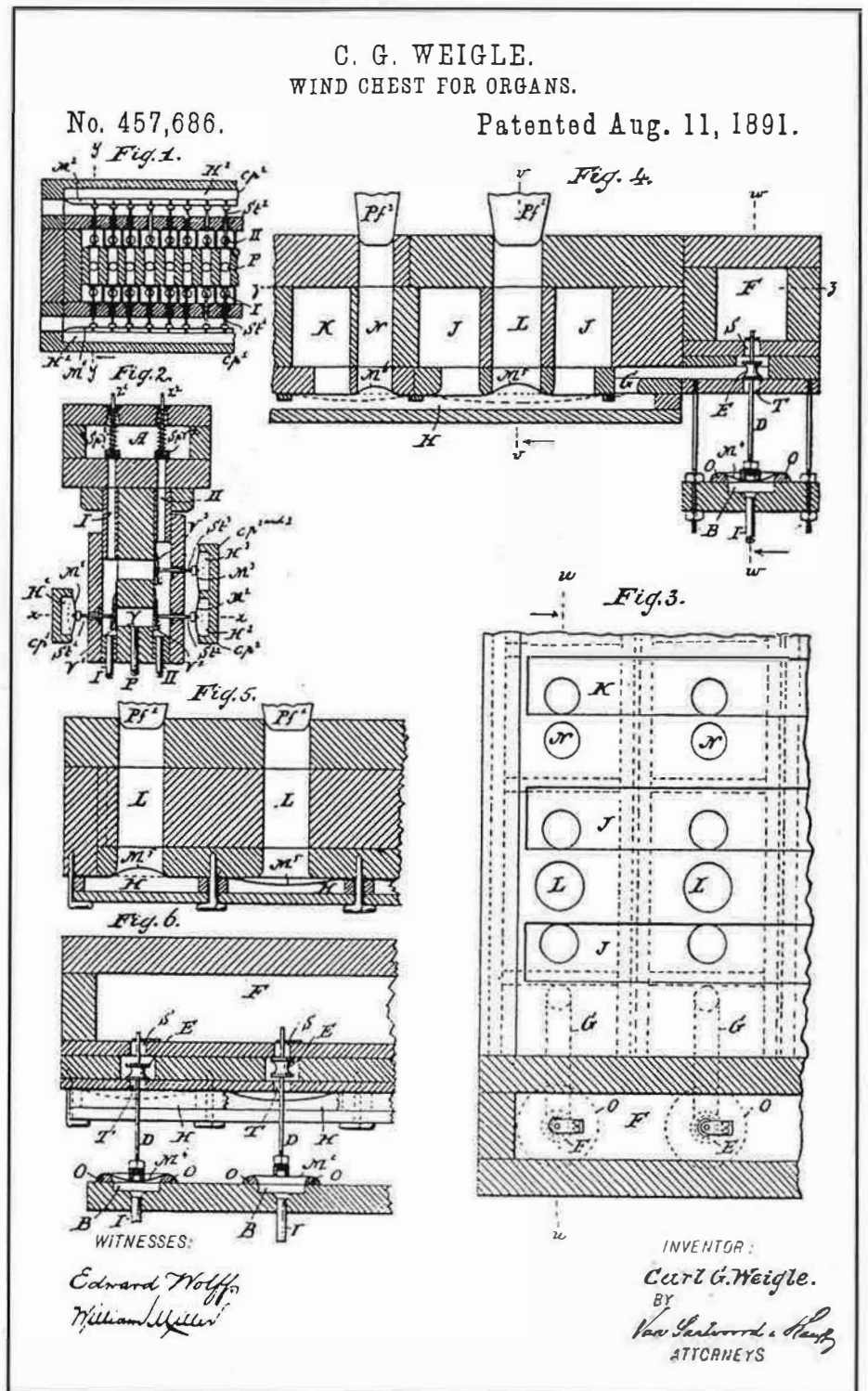
40. The Rev. John Helier Nickelssen, "Historical Notes on the Westminster Congregational Church of Kansas City," June 9, 1983. The architectural firm Diboll and Owen was formed in 1894 and continues as Kessels, Diboll and Kessels. It is one of the ten oldest architectural firms in America under continuous family leadership.

41. The Akron Plan, attributed to Lewis Miller and the Rev. John Hale Vincent, first appeared in the First Methodist Church in Akron, Ohio, shortly after the Civil War; hence the name. Growing in popularity, it became a major influence in church architecture in the United States for over half a century. "In its most common form, the Akron Plan included a pulpit platform wedged into the corner of the building. On this stood the pulpit, the inevitable pulpit chairs, and behind rose the concert choir and the organ pipes." James F. White, *Protestant Worship and Church Architecture: Theological and Historical Consideration* (New York: Oxford University Press, 1964, p. 127. See also Marion Lawrence, "The Akron Plan—Its Genesis, History and Development," *Thirty-Second Annual Report of the Board of Church Extension of the Methodist Episcopal Church, South* (n.p., 1914), p. 270.

42. The evidence arguing for the Marshall Brothers conversion to electropneumatic is the early model Klann crescendo roller and switch stack which has been found in other Marshall work in Kansas City by Michael Quimby (Blessed Sacrament RC, for example). The Marshall Brothers business card (Geo. C. Marshall) is stapled to the Great windchest. A carryover from the tubular days is the lead tubing to the stop action and the offset chests. The pitman windchests are of the type described in Audsley (see diagram). Pipe scaling is representative of the period: the Great 8' Diapason is a 41 scale and the 4' Octave a 55 scale.

43. In the Flatbush Dutch Reformed Church, Brooklyn, New York. Audsley attributed this style pitman mechanism to the English builder Charles F. Brindley, who patented it in 1897. Audsley, George Ashdown, *Art of Organ-building, II*, 344, 347.

44. William T. Pugh, letter to the author, Jun. 12, 1996.



The Weigle patent is the design basis for windchests in the 1911 J. W. Steere & Sons 4m organ at First Church of Christ, Scientist. Its distinguishing characteristic is seen in Figure 4 at the upper right: leather membranes M⁵ and M⁶ operate as valves to control the admission of wind to pipes Pf from channels K and J. A note plays when wind in channel H is terminated by valve E.

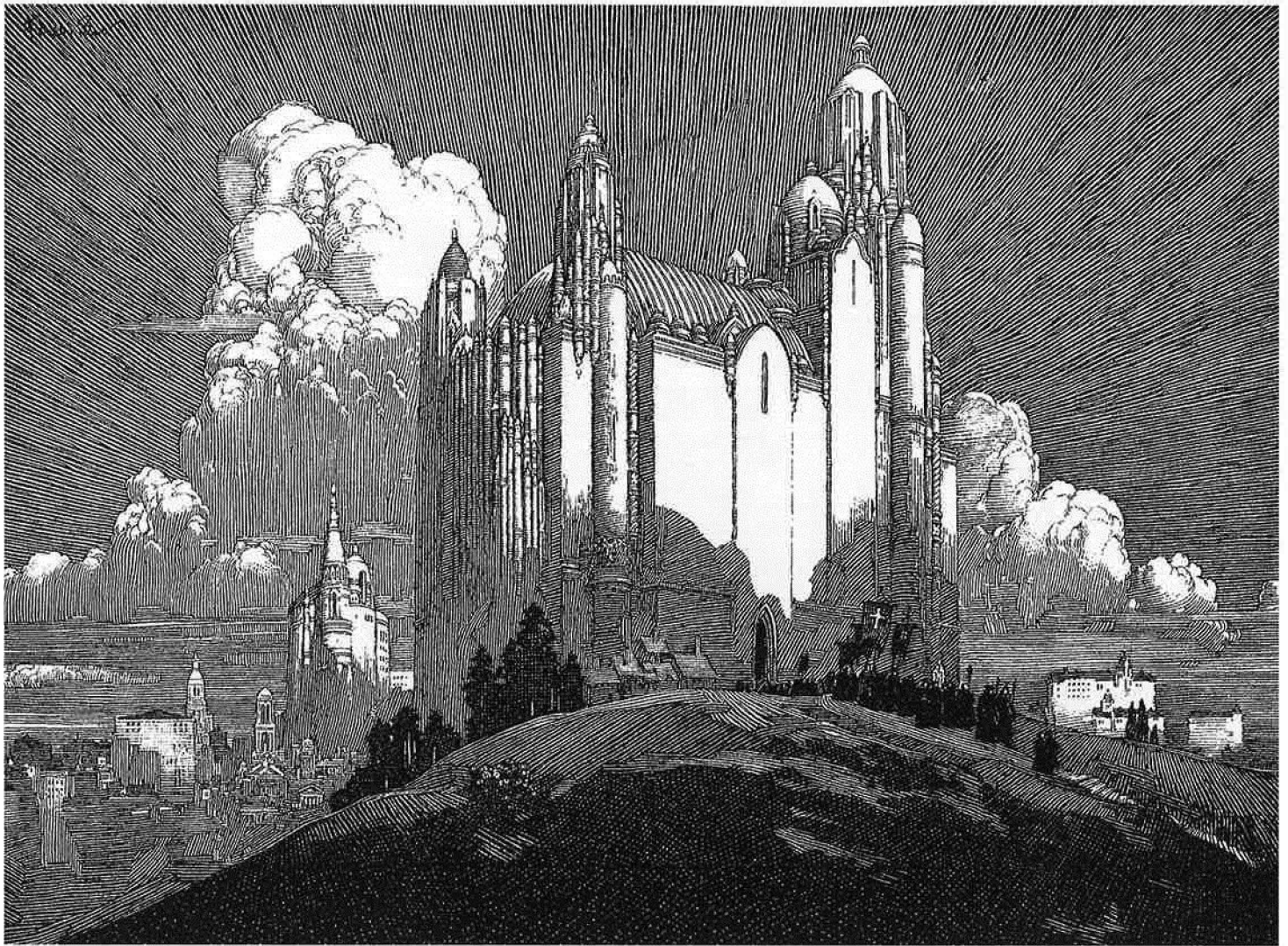
45. This and the installation in Jackson, Michigan, also in October, 1922 followed by one month the systems installed in Wabash, Indiana and Meadville, Pennsylvania. Pugh.

46. *The Kansas City Star*, Apr. 1, 1917. See also Datelist on Third Church of Christ, Scientist, Kansas City, 40th & Walnut, Yvonne Fettweis, Manager, Church History, The First Church of Christ, Scientist, Boston, July 31, 1995.

47. McManis.

48. Conversation with Michael Quimby, February 1, 1997.

49. Thomas C. Reeves, *The Empty Church* (New York: Free Press, 1996), 41.



Franklin Booth created Utopian images, like this one entitled "Church" (above) and "Organ" (facing page), to appear in early 20th-century advertising of the Estey Organ Company.

Present Imperfect

A Perspective on the Past Century of American Organbuilding

by Jonathan Ambrosino

based on a lecture delivered to Region VII of the American Guild of Organists at their convention in Little Rock, Arkansas, June, 1997

The Future of The Organ

CAN'T YOU JUST HEAR the dire, tremulating chord in the background? The future of the organ is a topic with terrific potential, especially in the domain of oratory and panel discussion. You can say almost anything you want, and as long as the words don't make their way into print, thus keeping your predictions away from the heckling gaze of a future generation, you can say the most outrageous things and almost get away with them.

Trying to talk about the future of the organ is perhaps a moot point, because it is clear that the instrument will be with us for a long while yet. The future of organbuilding is a different story and a topic to ponder with some trepidation. No one of us is a fortune-teller, and only a very few are so well-traveled as to have a finger on the pulse of the entire organ world (which, as we know, is one of tremendous consensus and solidarity, *everybody* rooting for the same team). For all our numbers, few people today have a good grasp on what has actually happened in the 20th century or on the full extent of what is occurring now. This is not a criticism, and it is certainly not because the culture has grown less perceptive as a whole — far from it. It is simply because the organ world has grown more com-

plex than anyone ever dreamed. Surely in order to have any intelligent thoughts about the future of the organ, we had better know as much as possible about the present state of the organ, the organ of today.

Even as recently as twenty years ago, life was so much simpler: the tracker people hated the electric-action people, the electric-action people hated the tracker people, and *everyone* hated electronics. Today, a surprising number of tracker people are oddly accepting of electric-action, especially historical examples; moreover, they occasionally use electric-action, even if they speak of it

Bostonian Jonathan Ambrosino was raised in the Choir of Men and Boys at St. Paul's Episcopal Cathedral under the direction of Thomas Murray. Trained in journalism and publishing, Mr. Ambrosino crossed over to the organ business in 1985, working in both organ restoration and building. Currently, he combines historical studies with periodic professional involvement in organbuilding, consulting, and tonal finishing. As a writer, he has co-authored the script for Pulling Out All the Stops and co-wrote Carlo Curley's autobiography, In the Pipeline (Harper-Collins). Currently he is writing a series on present-day American organbuilding for Choir & Organ and serves on the OHS National Council.

in whispers. Its status as the Destroyer of All Organ Art would appear to have faded, especially when several tracker builders (Dobson, Noack, Rosales, Ott, Nordlie) have built new electric-action instruments. Meanwhile, even when they don't like to admit it, the electric-action people surely realize that among them there isn't a single name that is taken as seriously as the leading lights of the tracker world. Either they are committing themselves to artistic principles or pairing up with electronic voices in a stance of survival. And electronic voices are finding a new and serious audience. Having gained a curious aura of legitimacy recently, electronically generated sounds that are seen as a component of a basically pipe organ have proliferated to an extent that most pipe organ people simply were not prepared to address in the 20th-century.

Even these three labels — tracker, electric, combination — must be considered suspect. The term "tracker organbuilder" is too indefinite to lump together the work of Brombaugh on the one hand, Bedient on the other; the word electric-action only barely encompasses both Reuter and Schoenstein; and even the term electronic now means many things where it merely used to imply the worst. The organ world has become as complex as modern life. Like our televisions, it has gained numerous channels in place of a former few. We have almost ceased to try to define our culture because it has grown beyond the tidy definitions we used to enjoy. Without any recognizable consensus on style, the organ of today is amorphous, difficult to codify. Once you think you have become acquainted with it, whole new avenues are revealed. Rapidly evolving styles and musical priorities, the very latest discovery in performance practice, MIDI, last year's deified builder: all of it tends to make the organ a fair-weather friend in search of the next cocktail party.

Just because the organ world has become more difficult to know, there isn't any reason to rejoice in it any less than we always have. A saying attributed to Mao Tse Tung which Gary Trudeau was fond of quoting in his comic strip *Doonesbury* reads: "There is great disorder under heaven, and the situation is excellent." If it's any comfort, this kind of atmosphere seems to attend the closing years of a century. Turning over that largest page in the calendar is probably more daunting than we dare admit, and we channel our uncertainty into inquisitiveness, inventiveness and curiosity on the one hand, pickiness, factionalism and nervous energy on the other. Certainly this characterizes the organ of our time, a period in which you can buy a tracker organ, an organ with Barker lever, an organ with a servo-controllable pneumatic lever, an electric-action organ with slider chests, an electric-action organ with pitman chests, movable consoles, fixed consoles, all kinds of stop action and console control, and combination actions ranging from the human hand to the vastly complicated.

Did I say our own time?

Did I say our own time? Of course, I really meant that incredible decade — the 1890s. In looking over that period a century ago, the similarities to our own time are too coincidental to ignore. While unlike Peter Williams I don't advocate that in the past lies the future (cultural and economic conditions are never so conveniently constant to admit of that), I do believe that those who do not remember the past will not only repeat its mistakes, they will do so more clumsily than the philosopher of yore ever dreamed. Therefore, looking at what the next several decades may bring best involves three initial areas of review:

1. studying the last turn of the century and taking stock of that era's corollaries to our own;



2. reviewing and re-evaluating — rather than just callously judging — what has actually happened in this century, and the musical and cultural reasons behind it;

3. exploring today's diversity with an open and generous spirit toward what it actually offers and where it may lead.

By weaving in some of what we discover from the first and second areas, and being as broad-minded as possible about the third, we may at last find useful clues as to where we really are, and from that point it may be possible to determine if we are headed up the avenue of progress or down the same old garden path.

The Incredible 1890s

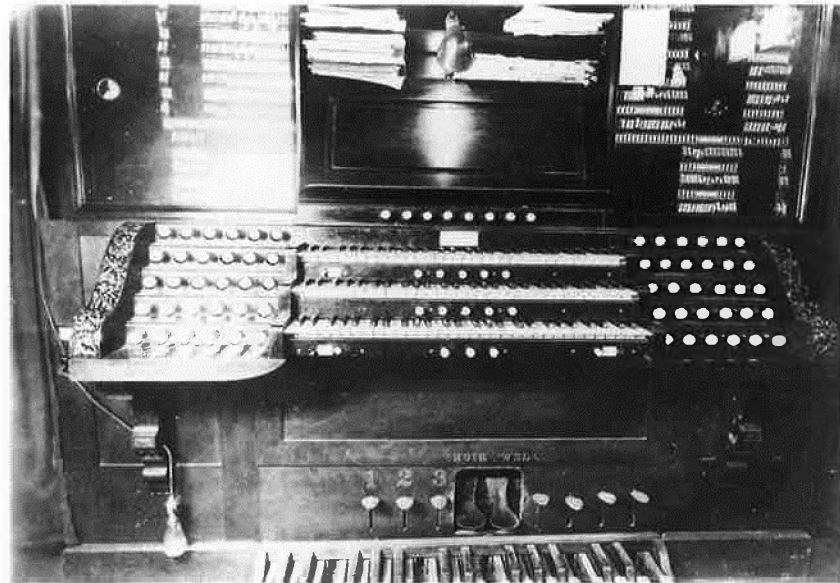
Even though the people of the 1890s were enjoying a turbulent economy, the culture of the organ world was still riding the crest of a big boom in church-going. Where the organ was concerned, from our modern perspective things look wondrously bright. People went to church. People still appeared to believe in God. Churches bought organs. Hunky-dory, end of story.

But to read the trade journals of the time often displays another perspective. People were optimistic about new developments, but concerned that the organ might not secure a future as a *serious* instrument, like the piano or the violin. They were as beguiled by new technology as they were concerned that such advances were being stretched to a breaking point. The joy of playing a big organ without the encumbrance of mechanical coupling or the confident clatter of the Barker lever was counteracted by the despair of dead battery cells, the unreliability of public power, sluggish action, and persistent ciphers. People were concerned with how to create good programs. They fretted that they might be playing too many tran-



COURTESY BARBARA SYER, PHOTOGRAPHER UNKNOWN

In 1883, Hilborne Roosevelt incorporated electropneumatic action for the Echo division in his 75-rank opus 113 built for First Congregational Church, Great Barrington, Massachusetts. Three other manual divisions used tubular-pneumatic action. The organ is built on ventil wind-chests and exists intact except for replacement of the console and the tubular action with electric primaries ca. 1935. BELOW: The console of this organ photographed in 1928 shows the switches of a player-settable combination action behind glass doors flanking the music rack.



scriptions. They worried that too many organ recitals were dull. (Obviously, we've made untold progress since then.)

Another aspect of the 1890s correlative to our time is that there was no clear premier organbuilder, but several. Perhaps it was something of a rivalry between George Hutchings and the Roosevelts. Hutchings was the Boston organbuilder who, with E. M. Skinner as his inventive factory superintendent, had introduced electric action into some immense instruments as early as 1893. The Roosevelt brothers, with their generally reliable electric-action, opulent construction, and individual tonal approach were clearly the leading New York organbuilders. Through a curious combination of elements, the Roosevelt organs sounded like giant, heroic harmoniums — perhaps by way of trying to approximate

the French cathedral organ for dead acoustics, but borne out of a combination of German and American elements, seasoned with a dash of Audsley.

Hutchings was late into his career by 1905, and lacking the dynamic Skinner, this once-grand man of Boston organbuilding faded out of the limelight, his company failing in 1907. It revived for a short point but never again dominated the scene. Roosevelt organs enjoyed a comparatively short artistic life-span. Founded in 1872, the company ceased operations in 1893 and their patents were purchased by Farrand & Votey of Detroit. Although Farrand & Votey gained some marvelously prestigious contracts, such as the organ for the original edifice of the Mother Church in Boston in 1894 and St. Ignatius Church in San Francisco in 1896, the firm quickly became a “has-been” moving toward the 20th-century, once Edwin Votey had moved first to Hutchings and then to Aeolian.

Roosevelt and Hutchings, however, had many other contenders to the limelight, some of them in existence for only brief periods. A favorite example is James Treat who enjoyed the regular patronage of Edwin F. Searles, the wealthy widower of the woman whose first



WILLIAM T. VAN PELT

Acid-filled, wet-cell batteries, such as this group of ten, powered turn-of-the-century electric actions.

husband was the California railroad baron Mark Hopkins, also of San Francisco hotel fame. (A bit of background is helpful here: as an employee of Herter Brothers, the famous New York decorators and furniture makers, Mr. Searles decorated Mrs. Hopkins' Nob Hill mansion; Mr. Hopkins died; Mr. Searles married Mrs. Hopkins, who was twenty-plus years his senior; Mrs. Hopkins died seven years later; clearly deeply grieved, Mr. Searles devoted his remaining days to spending her money. It is precisely the sort of situation that invites so superficial an assessment.)

At any rate, since Searles loved organs (he is the man who rescued the Boston Music Hall Walcker and built the Methuen Organ Hall to house it), he essentially bankrolled Treat and many Treat organs. One could not characterize Mr. Searles' perspective as small scale: the Methuen Organ Hall, several huge homes, churches, and large organs all figured into his glorious program of bereavement. The one that was to make the biggest splash was for Grace Church, San Francisco, a large three-manual organ of 1894 with electric action, imposing casework, and an elegant terraced-jamb console in the American style of the day: a memorial to the late Mrs. Searles. But although they had some notable contracts, Cole & Treat, and later Treat on his own, made little more than this occasional impact on the national scene.

It was a time of occasional but intense English influence. The ideas and writings of Robert Hope-Jones were absorbed with a

mixture of wonder and horror. Carlton Michell, of the spectacular but quickly failing partnership of Michell & Thynne, came to Boston in 1890 and worked with Hutchings and Woodberry, and with the New York builder Jardine, everywhere espousing his “positive colouring,” intense voicing style, and commitment to a red-blooded romantic interpretation of the classical ideal. He joined Austin in 1902 as tonal director, but stepped aside when Robert Hope-Jones took over in 1904.

The turn of the century was also a time in which numerous firms that were to become big or at least prolific names in the 20th century got their early starts building reliable and respectable small organs. Estey, Hillgreen Lane and Wicks fall into this category; Hinners helped define it, with their large mail-order business. Even venerable firms that were beginning to be considered old-fashioned, such as J. G. Pfeffer & Son and Hook & Hastings, were still turning out really fine instruments, merely of conservative mechanical and “tonal appointments” (as they might have said back then). Other builders, such as the conservative Johnson firm and directionless Jardine company, ceased organ production as the century ended.

Historians (I among them) will swear on a stack of Dom Bedos that Skinner was the predominant force in organbuilding from 1900 to 1930. In retrospect he has proven to be, but at the time the situation cannot have been so clear. Early Skinner organs were more reliable than their experimental 1890s counterparts, but they did not automatically prevail. More likely the big name between 1900 and 1910 was Austin, and for the simple reason that the organs were so uncomplicated and reliable as to evoke awe, and no small relief, on the part of the players. If something did go wrong, practically anyone could slip inside the Universal Air Chest and fix it: a pleasant trip to the science museum compared to removing dozens of screws, sometimes still by candlelight, to get at a binding pitman in the early and unperfected Skinner chest.

Of course, Skinner was unquestionably the major figure during this period, and while never seeming overtly progressive, he was nevertheless the man who would ultimately put together the most compelling vision of the 20th-century orchestral organ. In 1906 he landed his pivotal contract at the Cathedral of Saint John the Divine in New York Cit, but even in 1911 when that job had been finished, Skinner was still by no means leading the pack. Skinner’s estimating books from this period reveal all that his firm did not secure. Surely there was winning over big jobs like the Denver Auditorium in 1911, which he won at first but later lost to Wurlitzer (the repository of his old employee and nemesis Robert Hope-Jones), or the Panama Pacific Exposition organs of 1915 in San Francisco and San Diego, both of which were awarded to the Austin brothers.

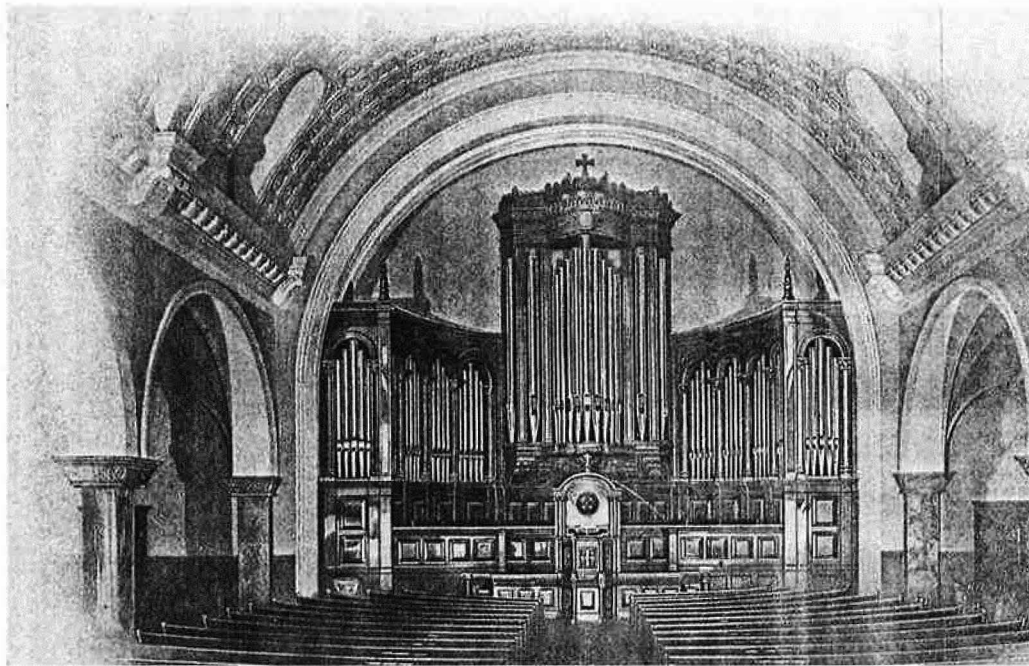
It’s easy to think that this happened on price. But what available evidence tells us is that Austin and Skinner were neck-and-neck where cost was concerned. Moreover, Austin organs from before the First World War had much more vibrancy and brilliance than their ‘20s counterparts (the same can be said of Skinner’s work for



Edwin F. Searles built the handsome, all-brick, St. George’s Primitive Methodist Church in Methuen, Massachusetts, and furnished it with an organ built by James E. Treat & Co. in 1889. The organ was first located in the firm’s showroom and features an exquisite case with carvings and polished tin facade pipes.

that matter). Given organs such as the Civic Auditorium in Portland, Maine, it is not surprising that a distinguished panel of organists chose Austin in San Diego and San Francisco. However, by the early 1920s, it is clear that the Skinner Organ Company had emerged as the artistic builder of choice, and this situation basically continued until the early 1950s with its successor firm, Aeolian-Skinner.

Just as there was no field leader a hundred years ago, neither was there much precise consensus as to style, although people certainly chattered on about it. The vocabulary of the turn of the century was still an interesting mixture of leftover English practice from the 1860s with German-inspired elements and a smattering of other influences. But progress was gauged as much by the mechanical yardstick; the Hutchings organs that were trend-setting in the early 1890s were already somewhat passé by 1905, because in retrospect their innovations were technical and temporary, rather than musical or revolutionary. New tonal features were just that: “features,” not wholesale revision in tonal philosophy head-



AUSTIN ORGAN CO.

Austin Op. 39 was built in 1900 for First Presbyterian Church, Ithaca, New York, with tubular-pneumatic action and the Universal Air Chest. Austin vice-president Robert Pier Elliot signed the contract for 42 ranks on 3 manuals.

ing toward a new ideal. The fanfare attached to such innovation is understandable in context. When one is considering the changeover from a basically mechanical console with Barker lever, composition pedals and perhaps a few thumb ventsils, to an electric console with blind pistons (as most Hutchings organs had), certainly the new method of control would have appeared in itself revolutionary, without a discernible change in the sound.

Such developments would prove temporary, however; any comparison between the bat-wing style console and a more modern Skinner console would leave the older style far behind. Once consoles became really convenient to play — couplers standardized and plentiful; pistons gained in number, proximity and adjustability; the principle of duplexing implemented; the unified pedal well established — the tonal style and balance of the early 20th-century organ could be better understood, and thus free to flourish.

THE ORGANIST AND CHOIRMASTER. 771

View of a
HOPE-JONES
Divided Organ.

FOR PARTICULARS ADDRESS—
The Hope-Jones Organ Co., Ltd., 4 Berners Street, London, W.
Telegrams—TIBIA, LONDON.

FROM ROBERT HOPE-JONES BY DAVID FOX. PUBLISHED 1922 BY OHS

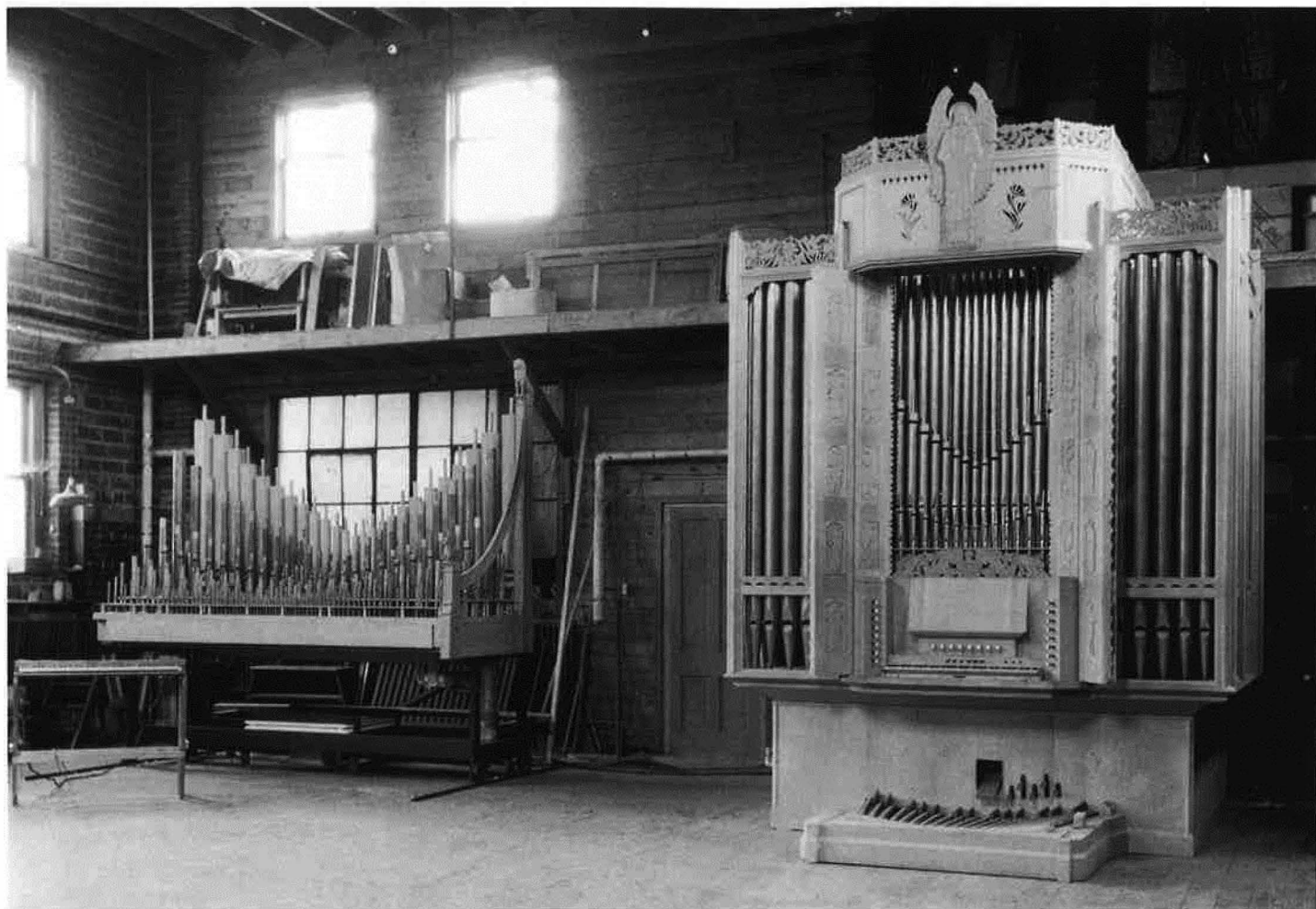
Organs of Our Own Century

The darkly orchestral organ solidified its style around 1920, clinched by a new popularity of cast-iron reed tone that seemed to strike many people's fancy. But it would prove itself an extreme capable of inducing violent revolt, as would be seen just 15 years later in the work of Walter Holtkamp and the Aeolian-Skinners built under the supervision of G. Donald Harrison. Holtkamp started out building orchestral organs, as most others were doing at the time. By 1933, under the influence of Melville Smith and Walter Blodgett, he added an exposed Positiv organ to the 1921 Skinner at the Cleveland Museum of Art. Holtkamp soon developed a distinct tonal and visual style that by the late 1940s had become his trademark.

Holtkamp had what it takes to make a mark — a look, a feel, and a sound — and his style was sufficiently strong that it showed itself largely incapable of meaningful development. At first the organs were viewed as outré, the exposed divisions daring, the stoplists avant-garde. Visually, the Holtkamp vernacular mirrored the budding International Style, in its less-is-more exposed display. The tonal design exhibited the same tendency to edit the stops down to clever haiku (small pedal organ: 16' Subbass, 8' Cello, 8' Posaune). Here, intrigue was generated not by fancy stops or clever touches, but by a style of disposition designed simultaneously to provoke curiosity and exploration and almost by definition to prevent the organs' being played in the then-traditional Anglo-American manner. The consoles could not have been simpler; Mies van der Rohe would have been proud.

By 1950, Holtkamp was considered perhaps the more musically astute organbuilder, having outstripped his competition in defining a style in step with the latest organ pedagogy. Holtkamp's savvy extended from the drafting room to the business office. He charged the high prices his caché could command but used a considerable percentage of supply-house mechanism and pipework, thus proving himself that rare human being: an organbuilder with a good business sense. But there was a great seriousness of purpose at work. He took organ music to heart and wrote about it engagingly. Who else was so bold as to liken the independent voices in trio playing to a good dancing team? Even if his acclaim never quite traveled outside a certain bohemian circle and few others sought to work within his style, Holtkamp aligned himself with the serious thinkers of his time.

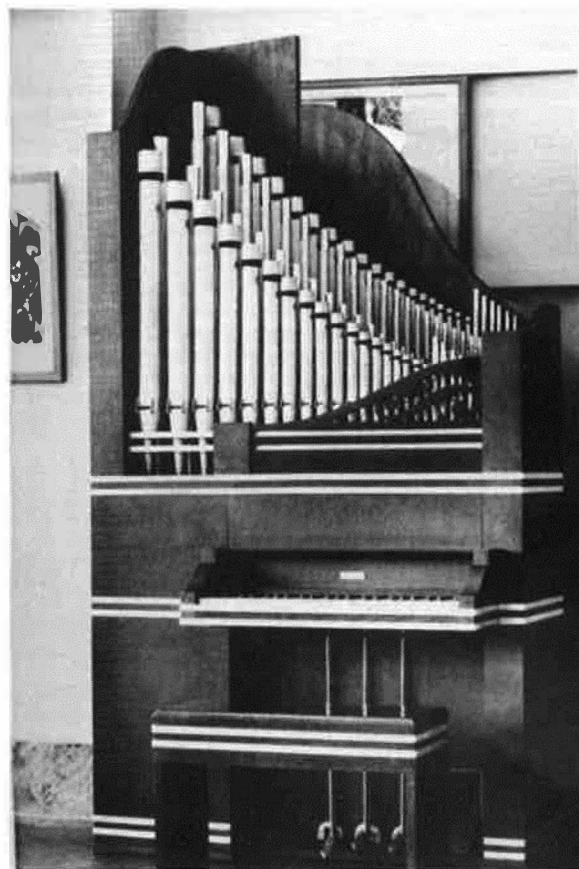
While still in his native England, Robert Hope-Jones made a great impression in the early 1890s with electric action and the innovations it made possible, including consoles detached from the pipes by any distance, and parts of the organ "divided" within the church, such as advertised in the British publication, *The Organist and Choirmaster*.



Two pivotal organs were photographed in the Holtkamp shop: at the left, the Ruckpositiv added to the 1921 Skinner at the Cleveland Museum of Art and built on an electropneumatic ventral windchest; at the right, the “experimental” electropneumatic organ built for the 1933 AGO convention in Cleveland and featuring a single manual GG to g3, 61 keys, divided at b. BELOW: In 1935, Walter Holtkamp built a 3-stop Portativ with tracker action and slider windchest but it had “no market.”

The mode most others ended up emulating, however, was that of G. Donald Harrison, the diffident, diplomatic Englishman whose reform was smoother, perhaps more palatable and much more carefully orchestrated than Holtkamp's, and whose appeal was ultimately more widespread. For today's musical tastes, Harrison's organs from the 1930s are probably his best work, done when his emerging classical ideal had not yet overthrown the late romantic tradition in which he was reared. Organs such as Trinity Church in New Haven, Connecticut, or St. Mark's, Philadelphia, reveal themselves as remarkably eclectic organs, whose good sense of tonal compromise allows them to be taken in many different directions musically with pleasing and plausible results: an erudite model for a post-war, electric-action, equal-temperament vision of the future. The later organs are less consistent and more varied in their ideas, although certain heroic organs — St. John the Divine in New York; First Baptist Church in Longview, Texas; Winthrop College in Rock Hill, South Carolina — demonstrate that when Harrison sat down to put the organ together himself, he could still produce a compelling instrument in his distinctive style.

As they defined the prominent organs of their time, it is important to denote some key stylistic differences between the Holtkamp and Harrison modes, starting with the terms attached to their respective styles — terms that have not helped us in grasping fundamental motivations and predilections. For example, the time from around 1935 to 1965 is often called the American classic period, but Holtkamp organs are generally thought of as neo-baroque. Are these terms accurate? To be specific, “the American classic organ” was originally used to denote only the Aeolian-Skinner organ. And “neo-Baroque” is a poor term to describe Holtkamp; a much better one is “anti-romantic,” which sums up the Holtkamp organ even to this day. Everything about Walter Holtkamp's work was a revolt against what had come before; no facades, no cases, Spartan consoles, fluorescent rather than incandescent voicing, and a strict emphasis, through inter-voice and inter-manual balance, on a certain period of organ literature, primarily that of Bach. These organs have a kind of tough-love tonal design, where even the inclusion of a string and celeste is seen as a weak-kneed conces-





The 1953 Aeolian-Skinner op. 825A at St. Paul's School in Concord, New Hampshire, is located behind a facade built for its predecessor, an 1887 George S. Hutchings 3m organ, in the chapel designed by architect Henry Vaughan. The Skinner Organ Co. replaced the Hutchings in 1930. When cases were not provided or remaining from previous organs, Aeolian-Skinner organs were sometimes situated behind a drape as at St. Paul's Episcopal Cathedral, Boston (below, op. 1207, contracted 1950), installed without any covering as at the Church of St. Mary the Virgin in New York City (op. 891, 1932 and op. 891A, 1942), or placed in chambers (sometimes with a division or a few ranks exposed) as at St. Michael's and All Angels Episcopal Church, Baltimore, at the right (op. 1254, contracted 1953, rebuilt 1963).



FROM JOSEPH BLANTON, THE ORGAN IN CHURCH DESIGN, 1957, VENTURE PRESS, P. 480

sion. The reeds, which seem almost self-consciously to lack refinement or beauty, may well have been determined more by what Giesecke was shipping at the time than any personal desire on Holtkamp's part. Even the willingness to accept those results — a come-what-may approach, that to tinker with the pipe was to tamper with destiny — ran counter to the romantic era's fastidiousness and preoccupation with science, technique and refinement. The flue voicing uses a corruption of early 20th-century technique far more than it harkens back to anything genuinely old, and besides, neither Holtkamp nor his family found any appeal in moving backward. "Anti-romantic" sums this up nicely, while in no way negating Holtkamp's effect and success.

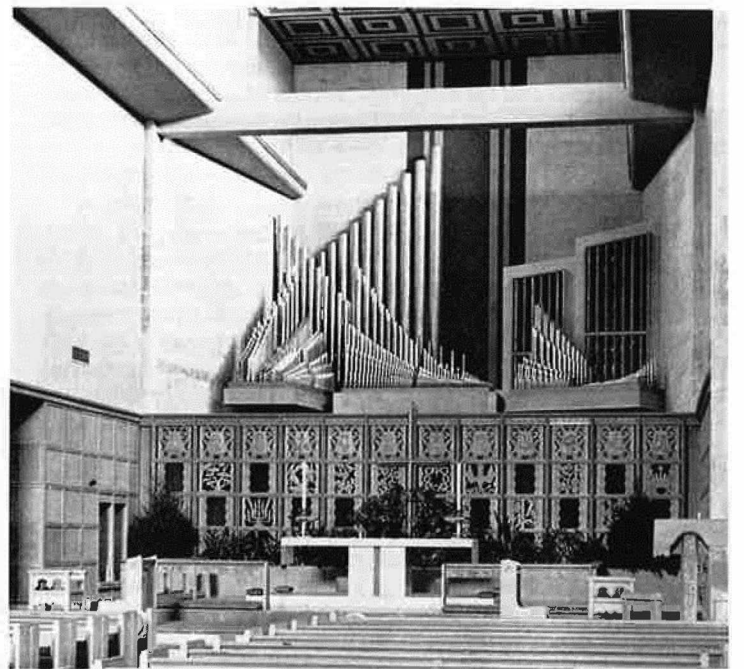
Harrison's work is not so neatly categorized, because the man and his tastes were more complex. First of all, he was a far more eclectic person; one gets the feeling that he really did love a wide range of music, which may have enabled him to build organs with differing points of view, in cooperation with such divergent clients as Ernest White and Alexander Schreiner. Moreover, Harrison could never have been called anti-romantic, because almost all of the voicing and tonal approach is firmly rooted in late-romantic methods. More importantly, Harrison was always willing to accept the best of



FROM JOSEPH BLANTON, *THE ORGAN IN CHURCH DESIGN*, 1987 VENTURE PRESS, PP. 372, 374

The 1949 Holtkamp "Job Number" 1636 of 50 ranks on three manuals in St. Paul's Lutheran Church, Cleveland, Ohio, incorporates distinctive design elements evolved with the help of architects and designers who were frequently employed by the firm, especially before World War II. Asymmetry became an element in the mature Holtkamp style, as in the 58-rank organ of three manuals built in 1952 for St. Paul's Episcopal Church, Cleveland Heights, Job Number 1657 (below).

what the romantic period had to offer him. It is often said of a generation that it rejects the work of its parents while cherishing that of its grandparents; it will ultimately be seen as a sign of maturity that Harrison could cherish and see the wisdom in both. He had studied the best English organs well beyond the superficial appreciation of his contemporaries and knew certain French organs intimately. He took from Father Willis a notion of industry and method; from T. C. Lewis, the English builder who followed the brilliant German 19th-century classicist builder Edmund Schulze, Harrison took a sense of the ringing flue chorus, the idea that strong twelfths help to articulate inner voices, and the intricate texture of multiple mixtures. He took from Cavaillé-Coll certain concepts without bringing over the actual sonorities. If one were to characterize an organ as having fairly even manual balances, a similar type of ensemble on every manual, the organ as a giant single-manual instrument, each division adding to the whole, gaining melodic clarity through a balance of reeds and wide-scale mixtures/cornets, the description could match both the Cavaillé-Coll organs Harrison knew best (Notre Dame, St. Sulpice, and St. Ouen de Rouen) and Harrison's own work. But Harrison eschewed those specific French practices (very wide-scale cornets, obvious treble ascendancy, bass-aggressive reeds, reed domination, sheer power) that, of course, we now crave and find exciting, but which that generation considered vulgar and coarse. And if you think Harrison didn't know what a real French reed was, and therefore





FROM JENNIE HUGHES, ALL SAINTS EPISCOPAL CHURCH 1888-1958, PUB. 1960, RICHMOND, VA.

Parishes such as All Saints Episcopal Church in Richmond, Virginia, erected buildings for “the pageant of the liturgy.” This second edifice of the parish, founded in 1888, was built in 1901 and equipped with a 3m Hook & Hastings. It was demolished in 1958 when the congregation moved west. The city’s only choir of men and boys, established in 1899, remains active under the direction of OHS member Andrew Koebler.

couldn’t duplicate them, guess again. All of Emerson Richards’ write-ups of Harrison organs mention at least Richards’ disdain for real French reeds and his deliberate manner of calling them “modified French reeds.” These people knew exactly what they were doing and exactly what they were after.

Culture Demands Change

What these romantic builders all shared — Lewis, Willis, Schulze and Cavallé-Coll — was a sense of heroism, of creating dramatic sounds for soaring spaces and the pageant of the liturgy. Drama in this case meant decibels and power; to a post-romantic perspective of the 1930s, this was perhaps the currency of too obvious a kind of glory. If you had grown up in an age where every organ had a degree of heroism as its end-goal, where Tubas and Bombardes were means to an end, and where the age was saturated with Wagnerian thought and music-making, perhaps you too wouldn’t feel so inclined to perpetuate heroism as we do today. Harrison certainly wanted a breather, and that is why he should be labeled not anti-romantic, but anti-heroic. Furthermore, he was developing his style in an era no longer conducive to the heroic gesture. In the 1930s, times were tough, and anything approaching grandeur was seen as conspicuous. Therefore, Harrison’s mild-mannered, reasoned and sophisticated new type of instrument seemed stylistically, musically and *culturally* appropriate —

not unlike the chastity of the Holtkamp organ, whose spirit was also very much in keeping with the new culture.

Neither Holtkamp nor Harrison could have foreseen the final chapter of the book they both started: the organ reform movement. Both were committed to electric action and had no use for mechanical action. Harrison experimented early on with slider chests and found them lacking; later in his work, he employed extra-thick top-boards as expansion chambers to lessen the explosive wind rush of the pitman chest, but only occasionally. While Holtkamp liked slider chests, he rarely used them throughout an instrument, opting instead to have a slider chest in either the Great or Positiv to gain a differentiation in speech characteristics. Both men were old enough to view mechanical action in terms of what they had known as children; the new generation’s pre-occupation with tracker action baffled Holtkamp and Harrison as much as their own work had annoyed their predecessors and confounded their successors.

But by 1955, the seeds of discontent had been sown, and as a culture we were on the verge of a new style. No one knew what it was going to be, but there was tension and unpleasantness all the same. It happened first for Harrison. Two conspicuous examples were the Aeolian-Skinner rebuilds of earlier Skinner organs at Oberlin and the University of Michigan. Finney Chapel at Oberlin housed a 1913 Skinner rebuilt in 1955; built in 1928, the Ann Arbor organ was the first noteworthy Skinner contract Harrison worked on after coming to America in 1927. Aeolian-Skinner rebuilt the instrument in 1955 to the dictates of Robert Noehren. In each case, the choice to go with Aeolian-Skinner had not been that of the organ faculty, who probably viewed Harrison’s commitment to organ music as having grown stale. Both organs ran behind schedule, both were problematic mechanically, and both were palpably under-whelming, in their mechanical work, tonal finesse and overall musicality.

For Harrison, times were hectic. As the cutting edge of the 1930s became the parish vernacular of the 1950s, Aeolian-Skinner was

more popular than ever, and the factory soon developed a logjam. But accepting less-than-ideal circumstances at two such pivotal institutions of higher learning, and producing mediocre instruments — where generations of students would be taught — would prove itself a tactical misstep. It soured an entire generation on the work of Aeolian-Skinner, and with perfectly good reason. (The Michigan organ has been much revised since 1955 and has resulted in a fine teaching and recital instrument. The Oberlin organ is to be replaced by a Fisk.) If there were wounds to lick, G. Donald Harrison didn’t get much of a chance. J. Michael Harrison has said of his father that he died at just the right moment, nine months after the Finney organ was finished in June of 1956, just a few days prior to the New York AGO Convention. Had Harrison lived another ten years, one wonders whether he could have maintained his standing as America’s first-rank organbuilder.

Whiteford Succeeds Harrison

In principle, Harrison’s successor had a lot going for him. Joseph Whiteford was articulate, rich and dapper, and with a combination of inertia and charm, many more contracts were to come Aeolian-Skinner’s way in subsequent years. Today, Whiteford’s contributions are too easily overlooked: he resuscitated the once-superb Aeolian-Skinner construction quality from a certain low spot in the early and mid-1950s, his money saved Aeolian-Skinner

from financial ruination in 1949 (history has obscured the fact that Harrison was, if anything, even less of a businessman than Skinner), and his connections in the world of the musical elite garnered some spectacular contracts, such as the New York Philharmonic, the Philadelphia Orchestra, the Detroit Symphony and the Metropolitan Opera.

Living in an age now snickering at many neo-classical organs, we are perhaps unable to judge Whiteford's tonal philosophy in any meaningful way. But it was never really taken seriously, perhaps for the same reason that some people have trouble accepting all the accolades heaped upon Ernest Skinner these days. Both men could fall into the trap of being one-stop organbuilders. Very often, Skinner had a concept for a stop that was an end in itself—this is a “good” 4' flute, this is the “right” way a Swell trumpet ought to sound — without due consideration of that stop's musical purpose or role in the entire scheme. Whether you agree with Harrison's approach, his perspective is hard to fault on these grounds. He was rarely searching for a beautiful tone unto itself, but far more concerned with whether the music would come off. Whiteford was surely concerned with music, as all organbuilders occasionally are. But whether or not his organs come up for serious re-evaluation, they will not escape being seen as a collection of those tonal features prized by the neo-classicists of the 1950s: chiff, thin-toned modified French reeds, the so-called Baroque reeds Aeolian-Skinner had introduced after World War II, disagreeably high-pitched mixtures, and tremendous reduction of fundamental tone.

It was a time of features and factions, camps and catcalling. Chiff became an end in itself, often destroying the very clarity it was supposed to aid. Likewise, as Charles Callahan has succinctly pointed out, high-pitched mixtures began to dominate the ensemble without clarifying anything. The intense, thin chorus-reed tone was in its way just as opaque as the 1920s cast-iron Cornopean reed tone. The excessive blare and reduced fundamental made for great distortion in chord clusters without ever being melodic; the blare now obscured the notes just as the Cornopeans' chocolatey fundamental had done. Tonal effect, even good tonal effect, had once again overwhelmed musical purpose at the hands of a lesser perspective.

Holtkamp in Favor

Upon the death of Harrison, Holtkamp was already the darling of the smart set: the Fenner Douglasses, Robert Noehrens, Grigg Fountains. But had Holtkamp lived longer, it is questionable whether his popularity would have continued, since his approach had not changed since the late 1930s. Despite his developing architectural brilliance, his tonal thesis, like Harrison's, remained fairly constant. The basic pattern of Great-Positiv-Swell-Pedal was occasionally modified to include two swell divisions or the occasional enclosed Choir. By the early 1940s his style of flue chorus and approach to flute choirs and mutations were established, and it served the music of the day. By the time Holtkamp died in 1963, his leading clients had marched past him on the road of organ reform he had helped to pave to insist upon encased organs with tracker action — the antithesis of Holtkamp's functionally exposed designs made possible through electric-action.

Three other counter melodies to the pervasive theme of reform that are now so obvious as almost to be overlooked are the influences of Hermann Schlicker, Lawrence Phelps and Robert Noehren. Schlicker had three things in his favor: he was German, his wife was German, and he could count E. Power Biggs as an early supporter. If Schlicker had a revolutionary period, however, it was short; and the firm soon fell into the pattern of repeating their successes. Noehren, whose total and unquestionably serious preoccupation with the literature has developed and diverged over fifty



first step in rebuilding
an organ

The Holtkamp firm's advertisement in The Diapason of December, 1950, depicts the “first step in rebuilding an organ.” The old organ's handsome lower case of raised panels remains, with a functionally exposed display above. Though unidentified in the ad, the organ is in Warner Concert Hall at Oberlin College, Holtkamp Job Number 1646 of 1950, 1951, and 1952, the 1882 Roosevelt op. 93 which had been rebuilt by Skinner in 1927 as op. 667. A Flentrop replaced it in 1974.

years of prose and playing, was very seriously interested in tracker action until he actually sat down to build his first organ. For him thereafter, it was nothing but electric action.

Phelps' keenly insightful writings of the 1950s — his 1954 “Perspective” in the *Organ Institute Quarterly* remains a model of an almost impossible task: assessing one's own time with hindsight in the present tense—marked him as an obviously gifted observer and contributor to the debate. Moreover, he was eager to recognize the accomplishments of others in the pursuit of progress and artistic achievement, an early sign of the fraternity that would later develop among the Brombaugh-Fisk-Rosales-Taylor&Boody-Fritts generation in the 1980s and '90s. It is far more than posturing when in 1967, Phelps — while still the artistic director of Casavant — calls the Harvard Fisk the most important new organ project of its day. One can only imagine the reception of his superiors to this candor of a viewpoint that saw well beyond the confines of the factory walls. Phelps organs at Casavant were among the better of their type built in America during this period. But his departure to his own firm, its failure, and Phelps' subsequent tenure at the Allen Organ Company, have made his a far less active voice in recent years.



E. Power Biggs appears in an ad for Columbia Records in the December, 1951, edition of The Diapason.

The Present Day: Do We Know Where We Really Are?

Change in the organ world tends to be something of a chicken-egg issue. Who provides the impetus: organbuilders or organists? One of the key differences between Harrison and Holtkamp is that Harrison was internally motivated to build clearer organs more suited to organ music, and as much by theorists as by players. Holtkamp was prodded by players out of a rut but developed his style with players more than with theorists. But it is clear that once each builder reached a point at which internal satisfaction was achieved, the engine of motivation reduced down to cruising, not passing speed.

By the mid-1950s, such a stance would no longer suffice. Though each builder was careful to point out that they were building their own instruments, inspired but hardly informed by older practices, organists now demanded something more like what they had experienced in studying with Heitmann, Walcha, and Heiller on the one hand, Dupré, Langlais, and Marchal on the other. At first, a flurry of imported tracker organs signaled that a new movement was afoot, its most obvious champion the immensely popular E. Power Biggs. Although other tracker organs arrived a few years before, it was Biggs' 1958 Flentrop at the Busch-Reisinger Museum that became the beacon of a new age. Bridging and sustaining this new period on the American front were some early tracker organs from Casavant, a certain presence from Schlicker, whose work became the symbol of upstanding Spartan Lutheran worship to that generation, and a slowly increasing stream of imported neo-classical tracker organs from Northern Europe.

Inspired by these instruments, many American builders sprang up in the 1970s and 1980s, mostly from two principal roots: Charles Fisk and the FAN Club of Fisk-Andover-Noack, on the one hand, and John Brombaugh, on the other. Of the two, Fisk was the more popular and eclectic and perhaps the more charming. Brombaugh proved to be more scholarly and pioneering, perhaps more secretive, his engineering often better and the results usually more brilliant and intensely personal. Brombaugh's 1969 organ for Lorain, Ohio, predated the whole hammered-lead, high cut-up school by a solid decade, and set a standard of stability and sensibility for a modern tracker organ with a detached console. Tonally, it caused a sensation within its own circle and is still a revelation today. Brombaugh had decided to go back to Germany and unravel the neo-classical myth, and by and large he was successful in that journey.



Virgil Fox appears in a full-page ad placed by La Berge Concert Management to list the 85 concerts of Fox's 1950-51 season. The ad is in the March, 1951, edition of The Diapason.



Robert Noehren plays a Rieger tracker in an ad appearing in the June, 1951, edition of The Diapason.

If the Brombaugh descendants (Fritts, Taylor & Boody, Richards & Fowkes) have stepped on Brombaugh's shoulders to take this perspective to its next logical phase, they will have found that Brombaugh's neck was taller, and their legs far shorter, than they realized.

The two others of the original partnership, Fritz Noack and Andover, maintained solid track records. Noack established himself early on as a solid builder in the neo-classic tradition, later influenced by his 1984 restoration of the Hook organ in Mechanics Hall, Worcester. Andover also built new instruments but soon became just as strongly identified with the restoration (and perhaps too frequent augmentation) of 19th-century American organs.

Meanwhile, in the field of the anti-heroic electric-action organ — the Harrison fallout, as it were — no one came forth to fill the void left by the closure of Aeolian-Skinner in 1972. Schantz, Austin, Möller, Reuter and Wicks developed house styles of their own, but all taking their cue first from Harrison, then from Whiteford or Holtkamp or their own in-house designers, and usually happy to bend the rules to suit consultants or strong-willed organists. Although the tonal thesis has changed somewhat and some surprisingly good organs have been produced, these same basic ground rules can still be said to apply. Slowly emerging regional builders are often more daring and innovative, but their influence still remains to be felt and appreciated as a force in organ culture. But as of this precise moment — just as in 1899 — it is still quite obvious that the position of Leading Electric-Action Organbuilder remains unfilled.



"Anti-romantic" and "anti-heroic" are helpful in trying to classify the path of organbuilding where other terms can be misleading. Two very misleading terms are classical and romantic as they apply to American organs of the 20th century, and they deserve a quick visit now. When the big war between these two camps started in the 1930s, it was simply a matter of tonal priorities, since

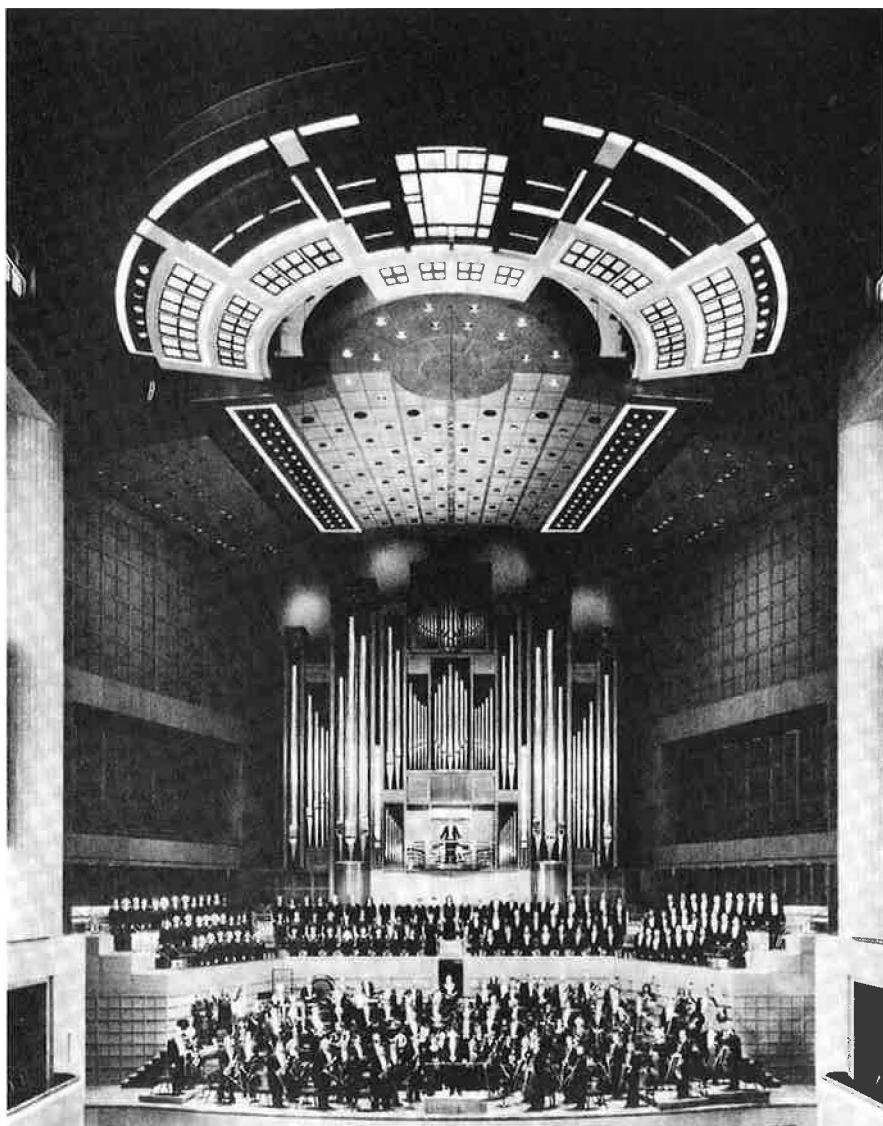
the mechanism of the modern pitman-chest electro-pneumatic action was taken for granted in all organ discussion. With the introduction of tracker action and the subsequent issues of encasement, historic precedent, temperament and stop control, the choice between romantic and classic seemed even more obvious. Most modern trackers were branded by the “romantics” as unison-thin, bass-deprived, low-wind, rough, raucous (indeed, fill in the pejorative of your choice). On the other hand, the electric-action organs were then considered the holdout of romanticism, which was somewhat silly, since by this time the anti-heroic direction had progressed to the point that few of these instruments had the characteristics, balances or timbres of any romantic organ-building tradition. But the characterizations continued nonetheless, and a tangible acrimony developed, lasting roughly until the mid-1980s.

In the field of organ playing, the two supposed representations of classical and romantic were, respectively, E. Power Biggs and Virgil Fox. This turns out to have been convenient and simplistic. Far from being Harald Vogel, Biggs was a romantic player who, at the end, had certainly mastered an anti-romantic clipped manner: the “hot-stove” style. But even into the 1950s, Biggs’ persistent legato in Bach, vocal phrasing and overall elegance was no more “authentic” than Landowska’s Pleyel harpsichord. To many it didn’t matter and still doesn’t. At his best, Biggs was a communicator, a musician who knew how to strike a public posture. In both of these fields, he was a first-class hit.

Meanwhile Fox was surely a romantic, but a throwback to an older, late 19th-century style of romanticism, much like Vladimir Horowitz’s playing represented a step backward from the exquisitely refined late romanticism of Rachmaninoff, Josef Lhevinne and Josef Hoffman (their corollary in organ terms, by the way, would be the playing of Lynnwood Farnam and the 1930s organs of G. Donald Harrison). Yes, Fox was a romantic, but an anomaly some fifty years late. The best illustration of the tradition Fox represented can be found in his orchestral conducting counterpart — another organist, Leopold Stokowski. (To provide a bit of cultural continuity: Stokowski was the first organist on the new electric-action Hutchings at St. Bartholomew’s Church, New York, in 1893, which is where this article started. There is great disorder under heaven, and the situation sometimes needs clarification.) If Biggs was a romantic player with classic attachments, Fox was an essentially romantic player with ultra-romantic attachments, with the American classic specification as his registrational point of departure. He, too, saw himself as a communicator and the keeper of a public personality, and like Biggs, his great public success attests to diligence, hard work, an unforgettable stage presence, and a willingness to explore new channels. Remember Heavy Organ? Who but Fox would shout to an audience, “Can you *whistle?!?*”

Coming to the 1980s, the old classic-romantic argument in organbuilding was served a disarming lob. The more historically versed American tracker organbuilders realized that where baroque organs were concerned, they had based many of their artistic decisions on falsehoods. Indeed, the old organs were not on super-low wind pressures, nor were they nick-free with laser-thin flues and tin foil for pipe metal. In compensation, builders started thickening their pipe metal and increasing wind-pressures, scales and cut-ups — a happy coincidence with the growing revival of interest in romantic voices and ensembles, which also required a logical extension of this general approach.

Quietly, the tables had been turned. The beefy, decibel-rich sound was now coming from the “stick” (i.e. tracker) organs, while the majority of the electric-action builders were still producing choruses with thin-sounding mixtures and near-xylophonic chuff,



The 1992 C. B. Fisk op. 100 in the Meyerson Symphony Center, Dallas, called by some “Victory at Last,” demonstrates the late 20th-century organ with beefy, decibel-rich sound far eclipsing any historic model.

topped by the same old modified “French” chorus reeds with raspy basses and small but blazing trebles. While a certain few clung to the old classic-romantic notion, the organs that were supposed to be classic no longer fit the mold, while the organs that were supposed to be romantic rarely were, aside from the possibility of a few good celestes. The obvious example of this syndrome is the 1992 Fisk organ in the Dallas Symphony Hall. Perhaps now an electric-action builder would have employed such Herculean treatment, but definitely not back then. Even if you don’t care for the result — which some have termed “Victory at Last” — in 1992 it would have been very difficult to imagine it as the work of any electric-action builder.

However, beef alone is not necessarily beauty or romanticism, and there is a darker reality to this trend in organbuilding. Very few of the tracker builders’ neo-romantic efforts have resulted in organs that have a genuine romantic spirit. At one end of the spectrum, such instruments are simply neo-classical organs with a nod toward the romantic stoplist in the form of add-ons: the inevitable Great harmonic flute, for instance. Or, they may be thoughtfully considered classical organs with a more integrated program of romantic “attachments,” in the form of flutes, strings, some reeds and a Pedal Open Wood (the rite of passage for most big new organs). The voices are present, and individually they do the right things. But I can think of only a few that could be honestly called romantic organs. Much like an antipasto is a collection of bold, delicious flavors that one would never food-process into a finished meal, so too it seems that in some recent eclectic organs, the trees



The 1985 Taylor & Boody, College of the Holy Cross, Worcester, Massachusetts, offers another recipe for eclecticism.

seem larger than the forest, and the ensemble ends up as a somewhat-may concatenation of disparate elements.

The neo-romantic organ attempts to exchange the classical bias for a romantic one as its starting point. But even then, either a sense of caricature pervades, in which the instruments possess characteristics without character, or the classical bias is lurking behind it all, peeking out from behind the pipe shades. The fact that both Jaeckel and Bedient have built French romantic organs tuned in Valotti, and it doesn't bother them, answers this point perfectly. I fear that, just as we look back at the early Flentrops, Fisks, Schlickers and the like as being neo-classical organs that are in no way truly classical, too many of these neo-romantic organs will be viewed in the same light once we are able to gain some perspective on them. A later generation may also view this as a new expression; the verdict is not ours to render — just yet, anyway.

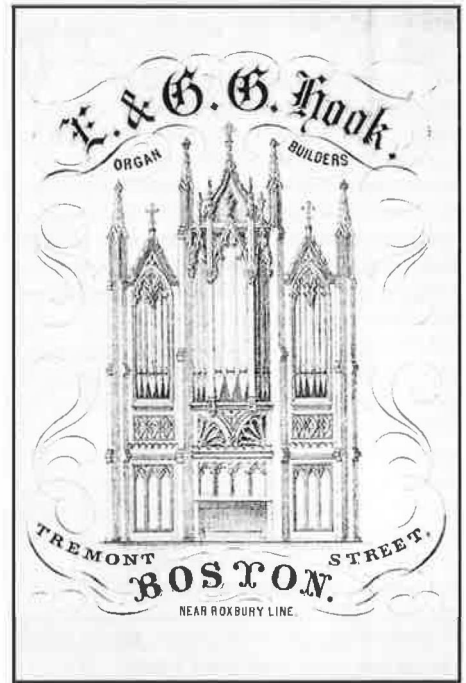
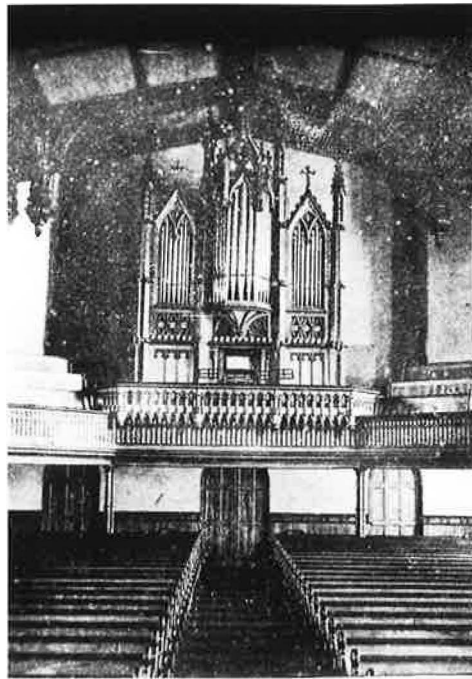
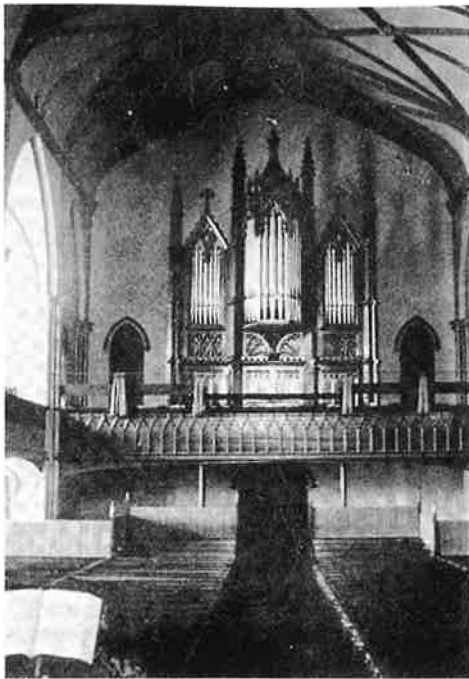
Success or failure, the craft-oriented builders, often those associated with tracker action, can be seen as committing the sin of commission, fueled by inquisitive and often idealistic musicians who are passionately committed to organ literature. By compari-

son, it is perhaps unfair to view the electric-action builders as committing sins of omission; by and large their market has been a different one, their prices far lower, and their response essentially liturgical. By the late 1980s, however, it had dawned on some that lean-cuisine tonal design was no longer classical, romantic, or anything appropriate to the spirit of our time. While few of these organs make an impact on the pedagogues or the connoisseurs, these builders do continue to provide serviceable, reliable instruments which are reasonably priced in comparison to their mechanical-action equivalents. This is not always the case, however, and may change further as tracker organs become more standardized, or as electric-actions become simpler still (solid-state switching systems have revolutionized electric action, making it into an incredibly simple and reliable affair). And don't think for a moment that the neo-classic or anti-romantic style is dead just yet or has been supplanted by the historically informed, classical organ. Many builders perpetuate this genre of organbuilding, and they work in the style with complete if conservative confidence, much as Hook & Hastings was confidently building slider chests in 1910. Time alone will judge this.

So where does this leave the war of tracker versus electric? Electric-action builders are realizing more and more that younger players find that there is something to tracker action, even if just a personal preference for the feel of the keyboards, and this disturbs them as much as it eludes them. Moreover, these builders are sometimes frowned upon when they appear not to be placing the role of organ literature as central to their tonal designs. While such an approach is in many cases much more sensitive to reality than tracker builders would wish to admit, it only serves to confirm a basic problem today that confronts the entire organbuilding culture: students go to conservatory and learn something, how to play organ music, without learning that thing which they will probably be doing ninety percent of the time, which is playing church services. Moreover, this fosters, in the words of one restorer, the destructive notion that "Sunday morning is just an organ recital interrupted by the liturgy."

There are signs, however, that this period is coming to an end, and one area in which it can definitely be seen is in the growing commercialization and mass marketing of the early music movement. In the beginning, early music drew significant energy and momentum from its avant-garde status. But when the Anonymous 4 becomes a best seller, or the Tallis Scholars sell out like Tina Turner, early music becomes assimilated as just one more strand in the fibre of public musical-making and cannot help but lose some of its edge as a result. Furthermore, it was a bit peculiar when, in the mid-1980s, the early music movement began to run out of music. Suddenly the unthinkable became reality: the formerly dirty 19th-century was embraced with arms spread wide, and an unexpected future for the forte-piano builder was unwittingly secured. Skeptics, and I am not usually one of them, viewed all of this with a mixture of awe and wry smiling: awe, at the seemingly inexhaustible dogmatism of the early music movement; wry smiles, because a scrupulous, rigorous performance practice is hard to superimpose on a century for whom music-making was an almost entirely emotional occupation.

For organists and organbuilders, the problem is twofold: what is left to copy, or more rightly, assume as a style to work within? Builders such as Paul Fritts and Ralph Richards have shown that you can work for 20 years within the same basic style, drawn pri-



An early example of the “stock design” is seen in two organs built in 1849 by E. & G. G. Hook, opus 96 at Christ Church, Hartford (left) and opus 97 at St. Paul’s Church, New Haven (center). As seen at the right, the case illustrates a promotional brochure published in 1857.

marily from the work of Schnitger in each case, and still learn new things every day. Builders such as Taylor & Boody may appear strict, but their essay at The College of the Holy Cross in 1985 demonstrated unequivocally that there were other recipes of eclecticism than merging “classic” with “romantic” (itself a simplistic corruption of those misunderstood states). In fact, in assimilating elements of Dutch and German organs from the 1500s to the 1700s, the Holy Cross organ was as eclectic, if not more so, than the more commonly held notion of an eclectic organ as merging early French, early German and later French.

But it must be admitted that each of these builders works in a style where the debt is more than acknowledged: it is relied upon. It does not strike us as a new style, because it is not meant to play new music, and traditionally we have greeted new styles as being the agent of a new type of playing and a new type of music. Is our duty to be establishing an obviously new type of tradition for the late 20th-century American pipe organ? It took Hill and Willis to inspire Stanford, Parry and Elgar — not the other way around — and it took Cavallé-Coll to inspire an organ for Lefébure-Wely and, later, the entire late French school from Franck forward. Through new sounds, and just as importantly a new control interface for the organist, these great organbuilders offered untold inspiration to their contemporary musicians. By contrast, is all this stylistic borrowing actually concealing an artistic plateau in the development of an identifiably American organ? Are builders, players and composers waiting for the development of a new style that makes sense for our own time?

Creating an organ to play pre-existing literature, however intelligently or beautifully, is to ensure a certain stagnation. The situation has been with us now for the entire century: Skinner’s orchestral voices were meant to play Wagner and Strauss, already a generation behind the music of Skinner’s time. Skinner’s vision was the first to go simultaneously backward to the authentic reproduction of something pre-existing and forward to a new mode of playing and composition. By the time of Harrison and Holtkamp, new compositions were encouraged, but almost as a byproduct of an intrinsically musical organ designed to play pre-existing literature. By the time of Fisk and Brombaugh, the notion of an organ to spawn new styles and works is accidental if present at all. Even the best examples of historically informed eclectic organs unconsciously tend to prevent the creation of new music or an aesthetic of organ-playing that does not in some degree depend heavily on something in the past or its research equivalent. Both in the building and in the playing, we are upon an exciting treadmill with

some great organs out there. It is a treadmill nonetheless, however, and in time I can’t help but wonder whether the same old scenery is going to wear thin.

Speakers Versus Pipes

In the 1920s it was joked that the first three stops of any good organ were the harp, the chimes and the Vox Humana. These days those three must surely be the harmonic flute, the mounted cornet and MIDI. And MIDI, despite its nice clothes and good breeding, is merely the electronic organ in fashionable, flexible clothing. Moreover, the ability of MIDI to make pipe sounds and electronic sounds simultaneously available on the keyboards of pipe organ consoles cannot but have helped to redkindle interest in the “combination” organ, an instrument that is partially pipes and partially dedicated digital electronics. Twenty-seven percent of organs built in 1996 had some form of electronic augmentation. And some of those instruments were significantly electronic in nature. Furthermore, it is clear that the issue is not whether we are winning the battle against electronic organs, but rather the moment at which we lost that battle. When the Allen Organ Company builds a third of the world’s church organs, and at last count they had more than 600 employees and take in tens of millions of dollars a year — more than the entire American pipe organ industry put together — I am sorry, but the battle is lost.

And in every sense, it cannot come as a great surprise. Here again, the 1890s offer some explanation, for it was the golden age of the stock model organ: sturdy tracker organs that handsomely led choirs and congregational singing. The motivation behind such instruments was often more pragmatic than artistic; these little organs served a functional need. It was the high quality of the times and the excellent production methods of houses like Hook & Hastings and Hinners that gave the purchasers more than they had perhaps dreamed of (and a century later would give the Organ Clearing House an unparalleled opportunity to redefine the words “hither” and “yon”). And for those who could not even hope to purchase a pipe organ, hundreds of thousands of reed organs happily filled the bill.

Viewed as cultural items, stock-model pipe organs and reed organs can be seen not as organs per se, but as affordable approximations of the real thing, in an era — which has by no means ended — that said the real thing was big, grand, and glorious. The electronic organ, although still a two-dimensional and limited affair, has reached a stage of approximation that is perfectly acceptable for most people. And it can’t come as much of a surprise: being satu-

rated with digitally produced sound far more than acoustic sound, our present-day culture is well-primed to accept a digital alternative to the pipe organ.

One can always wage a spiritual argument, that if we come to worship and draw breath into our lungs, we should be led by people and instruments that do the same, to pledge to our Maker our belief not in illusion but in reality. But reality is also the checkbook, and it increasingly will be the unusual organist who will play a beautiful new divided one-manual five-stop organ, or a relocated historic 12-stop organ, over a three-manual digital organ. The pity is that the very reason that spells success for these instruments — economy — turns out to be short-termed.

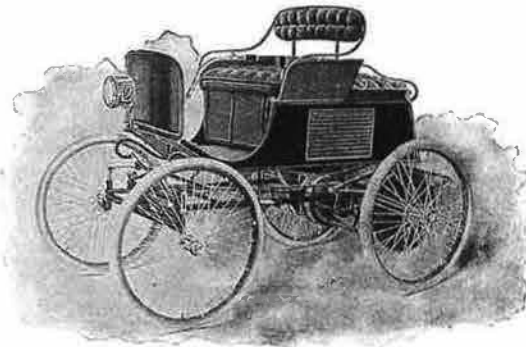
The story of the electronic organ is not new, and hands have been wrung ever since the Hammond was introduced in 1935. What I do find disturbing is that several of the large factory builders have apparently no higher vision for the future than survival, and with that in mind have gladly melded their pipes with speakers. A great many builders have used electronic 32' registers, of course, but as far as I know, every big North American factory builder — Austin, Casavant, Reuter, the departed Möller, Schantz and Wicks — has gone in for combination organs, at least to some degree somewhere. As a culture, we are intolerant of accepting simple things of quiet excellence; we want variety, even at the expense of quality, and we want it now. The electronic organ and the combination organ both speak to that, and in an eerily freeze-dried vernacular.

The Future: Bright And Bleak

In summary, this has been an astonishing century for the organ in America. The terrain traversed, the styles explored, and the quality (both hideous and stellar) marks us as a country that is capable of practically anything. Like the disparate nature of the 1890s, we are now in another mad flux of organbuilding, coming out of a century that has cycled between action and reaction, generation and regeneration. If we follow our historical forecast and look at where things seem to be headed, we can safely say that the tracker-electric debate will level off as people's focus moves toward adopting good actions, in whatever form may be most appropriate, and concentrating on developing the eclecticism that is currently driving us forward into an identifiable style that may be in place by the year 2010. Dotting the landscape will be superbly wrought period-specific organ replicas, but they will be seen primarily as educational opportunities for the builders and educational platforms for the players, informing contemporary organbuilding but not defining it.

Or at least, all of this might happen with a solid organ economy. A century ago, hundreds and hundreds of new organs were built every year. The peak year of all organ production in this country was 1925, when a few more than four thousand organs were built. In 1996, the 35 builders that comprise the Associated Pipe Organ Builders of America produced just 70 instruments. The artistic forecast may be uncertain, but the market forecast is anyone's guess. After a recession in the late 1980s, business in the early '90s was bleak. Orders were down, and even those companies which had enjoyed spectacularly luxurious backlogs were pounding the rice paper for contracts. Artistic idealism gave way to survival tactics, especially when venerable tracker builders took on electric-action rebuilding jobs, and electric-action builders turned to elec-

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Along with electric action in organs, electric propulsion for the automobile became possible at the end of the 19th century. Like many promising innovations, the electric car enjoyed a brief commercial viability and remains experimental. This ad appears in Collier's Weekly for August 26, 1899.

tronically generated voices to produce bass tones and soft registers. Neither of these scenarios would have been considered plausible until only very recently. Since that time there have been two further cycles, and as of this writing there has been an encouraging upturn.

Certainly the decline of traditional worship is going to intensify before it lets up, and since there will never be as many concert halls as churches, it is upon a religious foundation that the future of the pipe is most likely to rest. The electronic organ will essentially supplant the old stock-model organs, except in those places that demand a true art. For the more prestigious venue, the future is still uncertain. Even after much hard work, creation of some very good organs and the survival of a fairly ugly period in organbuilding, the craft of the instrument and the sensitivity of those who play it well may be reduced to a pre-industrial age level, where the pipe organ and its music represent a specialized occasion. In fact,

aren't we already there and can't admit it? If the industry is reduced down to a specialized craft, does that portend that an ever-higher percentage of the work will be of inspired quality?

Even when few new ones are being built, only the naysayer would prophesy that the organ as an instrument is about to perish. Moreover, there are some simple solutions at the most basic, local level to ensure that what we have is enjoyed by those around us. Get both adults and children inside of pipe organs. They're already bombarded with music and have trained themselves to ignore what they don't want to hear; but it's hard to ignore the human-crafted wonder of a pipe organ. Be a friend and welcome all to the organ loft. Don't discourage organ nuts who drool over consoles; they're the best evangelists of all. Don't be afraid to be an organ nut yourself. When you see a new console, seek and celebrate that rush of adrenaline that used to greet every new organ you played as a youngster (yes, even a Kilgen Petite Ensemble). For fun, you can even take perverse joy at seeing horrible pipe organs, just to remember how good you might have things. And play as beautifully as you can, and draw together as many people as possible to listen. In the end, the music is the key to everything.

No one likes to end on a pessimistic note, least of whom myself, because I am indeed optimistic about the future of organbuilding. However, I believe I am realistic in my impression of the scale on which it is likely to be conducted for the next generation. My strongest hope is that when that time comes, a post-technological age, weary of virtually all things virtual, will have rediscovered the organ, craving beauty they can touch and make with their hands. When that occurs, they will realize that the organ is not only the greatest musical instrument of all but possibly the most exalted of the arts: a brilliant gift from the gods that allows us to gather into one creation practically every discipline, from architecture and engineering to woodworking, metallurgy, sculpting, carving, painting, and the jeweler's precision of the voicer and tonal finisher—all in the service of music, and more.

Meanwhile, our organ culture remains vibrant, alive, and more challenging than ever. If it has diminished in size, it has distilled in flavor and widened its palette. Yes, it's complicated; yes, it's hard to assimilate, but it's worth the effort. While there is great disorder under heaven — wasn't there always? — the situation is still excellent.

Claim and embrace it for yourself.

OHS National Council Minutes

Friday & Saturday, June 19 & 20, 1998
Denver, Colorado

DoubleTree Hotel

For the sake of clarity, these minutes are not arranged in the order in which the meeting occurred but are arranged by reports with all motions under new business.

Call to Order: The meeting was called to order by President Barbara Owen at 7:10 p.m. Present were officers Barbara Owen, Mark Brombaugh, David Barnett; Councillors Jonathan Ambrosino, Michael Barone, Lois Regestein, Peter Sykes, Richard Walker; Executive Director William T. Van Pelt; and Archivist Stephen Pinel.

Approval of Minutes: The minutes of the February 17, 1998, meeting were approved previously by mail.

Executive Director's Report: William Van Pelt distributed a written report. The staff processes 400-600 catalog orders in most months, with that volume doubling to quadrupling in the several months of the late Fall and Winter. About \$11,000 in membership income has been received with orders to date. Sufficient material is in hand to complete Volume 42 of *The Tracker* by December 1998, putting it back on schedule. Two-hundred square feet of storage space has been added in a building one block from headquarters in anticipation of reorganization of the present space. Due to budget constraints moving to larger quarters remains a long-term goal. Two part-time persons have worked at headquarters in recent months, adding about 20 hours weekly in the catalog sales, ordering and fulfillment areas.

Treasurer's Report: David Barnett distributed his report. This report is based on balances as at May 31, 1998, the time of year of most financial activity, so no firm conclusions can be reached from these numbers. Catalog sales are about \$108,000 ahead of last year, membership count is about level, with membership income up \$23,415. We continue to hold a \$15,000 Certificate of Deposit in the Biggs fund, earning 5.25%. There are no financial matters requiring council action at this time.

Councillors' Reports:

Finance and Development - Richard Walker

Councillor Walker presented a written report. He noted the importance of catalog sales on the overall financial health of the society. He also pointed out the necessity, as mandated in the bylaws, of having regular audits of the society's books.

Historical Concerns - Lois Regestein

Councillor Regestein presented a written report.

AMERICAN ORGAN ARCHIVES of the OHS, Stephen Pinel, Archivist: The Governing Board met 5/15/98 in New York City. The AOA will not move to new space in the Westminster Choir College of Rider University library until summer-fall of 1999. The Governing Board has set a fund-raising goal of \$40,000 to help fund this move.

Details are still being worked out for use of the AOA through the Internet.

OHS ARCHIVES RESEARCH GRANT COMMITTEE, Lynn Edwards, chair: Announcements are out for next year's grant cycle, with a January 1 deadline.

OHS PIPE ORGAN DATABASE, Elizabeth Towne Schmitt, chair: The database contains approximately 9,000 records, with ancillary data in a separate file. E-mail is the preferred method for filling rel listing of the 20 organs receiving citations this year was listed in the minutes of the February 17, 1998, council meeting. The committee is following up on previously cited organs, to see if their care is compatible with the historic designation.

Organizational Concerns - Michael Barone

Councillor Barone submitted a written report. Chapter activity continues with little change from a year ago. A new Minnesota Chapter was chartered and has concluded a successful first season of activities. Motions to charter Florida and Delaware Valley chapters will be presented under new business.

Research and Publications - Peter Sykes

Councillor Sykes reported. The William Osborne biography of Clarence Eddy is being readied for publication. *The Aeolian Organ and Its Music* by Rollin Smith is ready to go to the publisher and will be in the fall catalog. Ray Biswanger's book on the Wanamaker organ will be published elsewhere.

The meeting recessed at 9:15 p.m. The meeting reconvened Saturday, June 20, at 9:05 a.m., with Vice President Scot Huntington and councillor John Lovegren joining the meeting.

Conventions - Jonathan Ambrosino

Councillor Ambrosino presented a written report. The conventions scheduled are: Denver 1998, Montreal 1999, Boston 2000, Winston-Salem, North Carolina 2001, Northern Vermont 2002, Central Pennsylvania 2003. Plans for all are proceeding apace. A motion to appoint Kristin Farmer Assistant Convention Coordinator will be presented under New Business. The American Theater Organ Society has named its Board member Jeff Weiler to act as liaison to the OHS.

His principal mission will be to ensure that our conventions do not overlap. Convention Coordinator Alan Laufman presented a written report on upcoming conventions.

Education - John Lovegren

Councillor Lovegren presented a written report.

BIGGS FELLOWSHIP - Robert G. Zanca: one completed application was received and approved for the 1998 convention. Patrick Callahan

HISTORIC ORGAN RECITALS - Scott Carpenter of Mobile, AL, for a recital on May 3, 1998, by James Hammann on the 1898 Kimball. A disbursement during next fiscal year is scheduled to Sacred Heart R.C., Weymouth Landing, MA, for a recital on November 15, 1998, by Brian Jones on the 1898 Jesse Woodberry.

SLIDE-TAPE PRESENTATION - Jon Moyer: no inquiries or rentals since the February meeting. Some possibilities of updating this presentation as a video are being studied.

Old Business: No old business.

New Business:

BUDGET: Moved Walker, seconded Huntington, that Council travel expense be \$7,500. Passed, 1 opposed, 2 abstention.

The meeting adjourned for lunch at 12 p.m.

The meeting reconvened in executive session at 1 p.m.

Moved Barnett, seconded Ambrosino, that Archive budget be \$32,100. Amended to \$35,000, to be allocated by the Archives Governing Board. Motion carried, 1 opposed.

Moved Sykes, seconded Huntington, to allocate \$2,500 to have a meeting of *The Tracker* staff, Editorial Review board, councillor for publications, and president to discuss and review matters relating to editorial policy of *The Tracker*. Motion passed unanimously.

The meeting recessed at 2:30 p.m.

The meeting reconvened at 5:10 p.m.

Moved Walker, seconded Barnett, to raise the Executive Director's salary to \$52,000. Passed, 2 no.

Moved Walker, seconded Ambrosino, to approve a balanced budget of \$340,273. Passed, 1 opposed.

Executive session ended at 5:35 p.m.

1. Moved Walker, seconded Huntington, that dues be increased from \$27 to \$35, effective October 1, 1998. Approved, 1 no.

2. Moved Walker, seconded Regestein, that Senior dues be increased from \$22 to \$29, effective October 1, 1998. Approved, 2 no, 1 abstention.

3. Moved Walker, seconded Barone, that Student dues be increased from \$22 to \$25, effective October 1, 1998. Amended to read "Full-time Student." Amended to read, "that dues for full-time students under age 25 be \$19, effective October 1, 1998." Approved, 1 no, 1 abstention.

4. Moved Walker, seconded Barone, that dues for all other membership categories be adjusted by the Executive Director. Approved, 1 abstention.

5. Moved Ambrosino, seconded Huntington, that council appoint Kristin Gronning Farmer Assistant Convention coordinator, effective immediately. Passed unanimously.

6. Moved Barone, seconded Regestein, to ratify formation of the Florida Chapter. Passed unanimously.

7. Moved Barone, seconded Ambrosino, to ratify formation of the Delaware Valley Chapter. Passed unanimously.

8. Moved Walker, seconded Huntington, to suspend for the fiscal year ending September 30, 1997, the requirement of an audit, under Article 10 of the bylaws. Passed, 3 abstentions.

9. Moved Barnett, seconded Ambrosino, to move budget consideration to the winter council meeting. Passed, 1 no, 2 abstentions.

The next council meeting will be February 19 & 20, 1999, in Princeton, N. J., beginning at 1:00 p.m.

Adjournment: Moved by Barnett, seconded Barone to adjourn. Passed. Meeting adjourned at 7:10 p.m.

Mark A. Brombaugh, Secretary

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MEMBERS added several thousand dollars to the Society's income for the fiscal year ending September 30, 1998, by voluntarily renewing membership above the regular level; they are listed here. Membership dues notices for 1998-99 were mailed in October.

In addition to the voluntary increase in dues, donations were made for accession of the Möller records into the OHS Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include gifts to the Archives and to the Biggs Fellowship when they paid their dues. Members whose employers match gifts to non-profit organizations applied for the matching grants.

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Culver L. Mowers
Patrick Murphy
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PIPEDREAMS A program of music for the king of instruments

Program No. 9851 12/21/98

On This Day... celebratory anthems and organ solos, domestic and imported, for the holiday season.

STEWART: On this day. DIRKSEN: Arise, shine! - Washington National Cathedral Choir/Douglas Major, cond; Nicholas White (Skinner-Newcomer/National Cathedral) Gothic CD-49095 (OHS)

GUILMANT: 2 Noël's for Organ (Grand Dieu! Allons pasteurs; Vê noëi Blaizote) - Agnes Armstrong (1995 Akerman & Lund/Kallio Church, Helsinki) Richardson Recordings CD-1001 (OHS)

PEARSON: Falan-Tidings. CARTER: Postlude on Hodie Christus natus est - St. John's Episcopal Cathedral Choir, Denver/Donald Pearson cond; John Repulski (1938 Kimball) Gothic CD-49101 (OHS)

CALLAHAN: Go, tell it on the mountain - Keith Shafer (1994 Casavant/St. Anne's Episcopal Church, Tifton, GA) LSR CD-1001 (OLF)

GUILMANT: Offertoire on 2 Noël's. BRAHMS: Lo, how a rose is blooming. PROULX: I saw three ships - Keith Shafer (1996 Casavant/St. Paul's Episcopal Church, Augusta, GA) St. Paul's CD-1001 (706-724-2485)

GUEST (arr.): Lullaby, Suo Gan. NEAR (arr): Chorale-prelude, Suo Gan. SOWERBY: Anthem, Jesu, bright and morning star - Memphis Chamber Choir and Boychoir/John Ayer, cond & o. Pro Organo CD-7099 (OHS)

WILLCOCKS (arr.): O come, all ye faithful - Graham Ashton Brass Ensemble; Royal Military School Trumpeters; Bach Choir/Sir David Willcocks, cond; John Scott (Harrison/Royal Albert Hall, London) Chandos CD-8973 (OHS)

HAKIM: Fantasy on Adeste fidelis - Amy Johansen (1954 Schantz/Sacred Heart Cathedral, Newark, NJ) Pro Organo CD-7022 (800-336-2224)

BUESSER: Le Sommeil de l'enfant Jesus - Clyde Beavers, vcl; David Cooper (1925 Skinner/Central Baptist Church, Lexington, KY) MPR tape

TIKKER: Variations sur un vieux Noël - Timothy Tikker (1992 Ontko & Young/1st "Scots" Presbyterian Church, Charleston, SC) MPR tape

Program No. 9852 12/28/98

An Organist's Yearbook... a summing up of the past year, with celebrations and memorial tributes, highlights of some exceptional recordings, and some glimpses into the future.

Program No. 9901 1/4/99

Going On Record... beginning the New Year with a sampler of recent recordings. Contents TBA.

Program No. 9902 1/11/99

The Duke Chapel Trio... three players explore the sonic resources of three instruments in one of North Carolina's most prominent universities.

GIGOUT: Grand Choeur Dialogue. GASTOLDI: In Thee is Gladness. BEETHOVEN: Hymn to Joy. HANDEL: Allegro, fr Water Music - David Arcus (1932 Aeolian and 1976 Flentrop organs) Gothic CD-49087 (OHS)

FRESCOBALDI: Toccata, fr Messa della Madonna. CABEZON: Variations on a Milanese Galliard. PERAZA: Medio registro alto. BUXTEHUDE: Nun komm, der Heiden Heiland. CORREA: Tiento No. 34. SCHERER: Toccata prima. CABEZON:

Magnificat on the 4th Tone. FRESCOBALDI: Toccata per l'Elevazione - Robert Parkins (1997 Brombaugh) MPR tape.

ARCUS: Meditation on Adoro te devote - David Arcus (1932 Aeolian) Gothic CD-49087 (OHS)

BACH: 4 Chorale-preludes, fr Orgelbüchlein (Wir danken dir, S. 623; Hilf, Gott, S. 624; Wenn wir in höchsten Nöten sein, S. 642; Komm, Gott Schöpfer, S. 631) - Wolfgang Rübsam (1976 Flentrop) Naxos CD-8.553032 (OHS)

LISZT: Orpheus - Robert Parkins (1932 Aeolian) Gothic CD-49096 (OHS)

KARG-ELERT: Praise the Lord with Drums and Cymbals - David Arcus (1932 Aeolian) Gothic CD-49087 (OHS)

Program No. 9903 1/18/99

Cathedral Concerts... resident musicians James and Marilyn Biery perform at the Catholic Cathedral in St. Paul, Minnesota. The Cathedral organs are by E. M. Skinner (1927) and Aeolian-Skinner (1963) and were recorded by William Lund.

LANGLAIS: Fete

BACH: Chorale-prelude, Wachet auf, ruft uns die Stimme, S. 645

HOWELLS: Anthem, God is gone up with a merry noise (combined choirs of the Cathedral and the neighboring Church of St. Louis, King of France)

WIDOR: Symphony No. 2 in D (Praeludium Circulare; Pastorale; Adagio; Finale)

HAMPTON: Lullaby

BACH: Aus der Tiefe rufe ich, S. 745

RIMSKY-KORSAKOV: Andantino quasi allegretto, fr Sheherazade (duet)

DECKER: Toccata (1987)

Program No. 99041/25/99

Competitive in California (Etc.)... finalists in the 25th Anniversary Ruth and Clarence Mader Memorial Scholarship Competition perform, plus others.

CRAIG PHILLIPS: Fantasy, Torah Song (Yisrael V'oratia). LITAIZE: Prelude et danse fuguée. EBEN: A Festival Voluntary (Variations on Good King Wenceslas) - Hyeon Jeong (r. 11/9/96; 1968 Aeolian-Skinner/Pasadena Presbyterian Church) MPR tape

JONGEN: Chant de May - Graham Blyth (r. 11/10/96; Skinner organ/1st Congregational Church, Los Angeles) Audio Engineering Society CD-1007 (212-661-8528)

VIERNE: Allegro, fr Symphony No., 2. SCHUBERT (arr. Miller): Ave Maria. MENDELSSOHN: The Wedding March - Dan Miller (1995 Rodgers-Tall/St. Francis de Sales Church, Sherman Oaks, CA) Robert Tall & Associates Recordings CD-101 (625 W. Covina Blvd., San Dismas, CA 91773)

BRUHNS: Praeludium in G. BACH: Largo, fr Trio Sonata in c, S. 526 - Dianne Maynard (r. 11/9/96, Pasadena Presbyterian) MPR tape

PHILLIPS: Fantasy, Torah Song. DUPRE: Final, Op. 27, no. 7 - Christopher Marks (r. 11/9/96 at Pasadena Presby.) MPR tape

Program No. 9904 1/25/99

Competitive in California (Etc.)... finalists in the 25th Anniversary Ruth and Clarence Mader Memorial Scholarship Competition perform, plus others.

CRAIG PHILLIPS: Fantasy, Torah Song (Yisrael V'oratia). LITAIZE: Prelude et danse fuguée. EBEN: A Festival Voluntary (Variations on Good King Wenceslas) - Hyeon Jeong (r. 11/9/96; 1968 Aeolian-Skinner/Pasadena Presbyterian Church) MPR tape

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PHILLIPS: Fantasy, Torah Song. DUPRE: Final, Op. 27, no. 7 - Christopher Marks (r. 11/9/96 at Pasadena Presbyterian) MPR tape

Program No. 9905 2/1/99

My Old Kentuckiana Home... turn-of-the-century instruments in the neighborhood of Louisville and across the Indiana border, featured at an Organ Historical Society convention. For information about these and other recordings of historic American instruments, contact the Organ Historical Society (804-353-9226; email <mail@organsociety.org>).

STANFORD: Hymn, Engleberg - Bruce Stevens (1898 Odell/Okokona Baptist, Louisville).

CLOKEY: Fireside Fancies, Op. 29 - Lois Regestein (1886 Barckhoff/St. Mary's RCC, New Albany, IN)

GUILMANT: Funeral March & Hymn of the Seraphs - James Hamman (1894 Farrand & Votey/St. Martin of Tours RCC, Louisville)

MENDELSSOHN: Sonata No. 4 (1st mvmt) - Jonathan Oblander (1927 Austin/First Church of Christ Scientist, Louisville)

TRADITIONAL: Hymn, Laudate Dominum - John Cummins (1935 Pilcher/St. Peter's UCC, Louisville)

MARTIN: Sunsit to Sunrise - Susan Friesen (1878 Pilcher/Versailles Presbyterian, Versailles, KY)

BANCHIERI: Secondo Dialogo - Marilyn Stulken (1899 Prante/St. Philip Neri RCC, Louisville)

VALERI: Sonata No. 4 - Peter Picerno (1898 Giesecke/St. Boniface RCC, Fulda, IN)

CHERWIEN: Hymn-prelude, Beach Spring - Ann Wade (1900 Pilcher/St. Anthony RCC, St. Anthony, IN)

CORRELL: Homage to Persichetti - Lynn Thompson (1890 Koehnken & Grimm/Pisgah Presbyterian)

CHAMINADE: Offertoire - Mary Gifford (1908 Pilcher/DeHaven Baptist, LaGrange, KY)

LINDSAY: Homeward Bound - Rachelien Lien (1905 Wisconsin/St. Cecilia's RCC, Louisville)

CALLAHAN: Partita on Ein feste Burg - Marsha Busey (1937 Pilcher/Clifton Baptist, Louisville)

KAYSER: Partita on Resonet in laudibus - Janet Hamilton (1985 Steiner-Reck/Louisville Presbyterian Seminary)

TRADITIONAL: Hymn, Martins - Boyd Jones (1938 Aeolian-Skinner/St. Andrew's Episcopal, Louisville)

ROBINSON: Chorale, When in our music - Anthony Thurman (1986 Noack/St. Francis of Assisi RCC, Louisville)

Program No. 9906 2/8/99

Rice Pudding... we savor a splendid and monumental new instrument, created in a trans-continental collaboration between two American organbuilding firms, (C.B. Fisk of Gloucester, MA, and Manuel Rosales of Los

Angeles, CA) for Rice University's Shepherd School of Music in Houston, Texas.

DeGRIGNY: 5 Versets on Veni Creator - Clyde Holloway (r. 4/4/97)

WIDOR: Andante sostenuto, fr Symphonie Gothique (No. 9) - Clyde Holloway (r. 4/4/97)

BACH: Prelude & Fugue in C, S. 547 - Elaine Walters (r. 4/6/98)

SWEELINCK: Variations on Mein junges Leben hat ein End - Emily Borling (r. 10/9/98)

REUBKE: Sonata on the 94th Psalm - Clyde Holloway (r. 4/4/97)

Program No. 9907 2/15/99

From Temple Square... a potpourri of popular selections presented by the organists and choir of the Mormon Tabernacle in Salt Lake City, Utah. The central casework of this famous instrument dates from 1867 and the organ today is a renovated 1948 Aeolian-Skinner of 206-ranks and 11,623 pipes. It is played at noon and 2 p.m. weekdays and Saturdays, and at 2 p.m. on Sundays. Weekly Tabernacle Choir broadcasts take place Sunday mornings at 9:30.

BAGLEY: National Emblem March - Robert Cundick, John Longhurst (Argo CD430 426)

HOWE: Battle Hymn of the Republic - Alexander Schreiner, o; Mormon Tabernacle Choir (CBS/Sony CD-48295)

BOELLMANN: Andantino, fr Suite No. 2, Op. 27 - John Longhurst (Klavier CD-11069 OHS)

WAGNER: Ride of the Valkyries - Richard Elliott (Pro Organo CD-7036 OHS)

SAINT-SAENS: Prelude & Fugue in B, Op. 99 - Clay Christiansen (Klavier CD-11044 OHS)

VIERNE: Maestoso in c#; Clair de lune, fr Pieces de fantasia, Op. 53 - John Longhurst (Klavier CD-11069 OHS)

KARG-ELERT: The Reed-Grown Waters, fr Seven Pastels, Op. 96. MULET: Tu es petra, fr Byzantine Sketches - Richard Elliott (Pro Organo CD-7036 OHS)

CUNDICK: Epsom Esq. (duet) - Robert Condict, John Longhurst (Argo CD 430426)

LIKES: Suddenly you're older - John Longhurst, o; Mormon Tabernacle Choir (CBS/Sony CD-42380)

VIERNE: Carillon de Westminster, fr Pieces de fantasia, Op. 54 - John Longhurst (PHS 412 217)

Program No. 9908 2/22/99

Mount Pleasant Pleasures... inaugural-series recital performances on the new Casavant organ at Central Michigan University.

WIDOR: Allegro vivace-Variations, fr Organ Symphony No. 5 - Steven Egler (r. 3/31/98)

HOWELLS: Psalm Prelude, Out of the Depths - Marilyn Keiser (r. 2/22/98)

SCHUMANN: Sketch in D-flat, Op. 58 - Robert Glasgow (r. 1/30/98)

WYTON: Fanfare. VIERNE: Allegro vivace, fr Symphony No. 1. DAN LOCKLAIR: From Windows of Comfort - Marilyn Keiser (r. 2/22/98)

MOONYEEN ALBRECHT: Variations on Engelberg (When in our music God is glorified). WIDOR: Toccata in F, fr Symphony No. 5 - Steven Egler (r.3/31/98)

For information about future performance on the Mount Pleasant campus, contact CMU School of Music at (517) 774-3326. Concerning the instrument (Casavant Op. 3756) and its builder, contact Casavant Freres, L. P. at (514) 773-5001